

# HIT PARADER

DAVID ACKLES:  
"ABOUT WRITING SONGS..."

35¢

JULY 1970

A CHARLTON PUBLICATION

TEN YEARS AFTER look back MICK JAGGER'S MOVIES JANUARY TYME



ALVIN LEE / ten years after

WORDS  
TO ALL YOUR  
HIT SONGS

BRIDGE OVER TROUBLED  
WATER

HOUSE OF THE RISING  
SUN

CALL ME

DO THE FUNKY  
CHICKEN

NEVER HAD A DREAM  
COME TRUE

MA BELLE AMIE

THE RAPPER

KENTUCKY RAIN

THE THRILL IS GONE

TRAVELIN' BAND

WHO'LL STOP THE RAIN

JUST SEVENTEEN

THE DECLARATION OF  
INDEPENDENCE

RAG MAMA RAG

STIR IT UP & SERVE IT

EVERYBODY'S OUT OF  
TOWN

IT'S A NEW DAY PT. 1

GOT TO HOLD ON TO  
THIS FEELING

EASY COME, EASY GO

THE BELLS

MESSAGE FROM A  
BLACKMAN

CONVERSATION with AL KOOPER NEW YORK ROCK and ROLL ENSEMBLE

THE IKE and TINA TURNER INTERVIEW

SHA NA NA



# FREE 15-RECORD SET

With Membership

(45-RPM'S)

Young America Record Club's

# Rock Festival



**15-RECORD SET**  
**30-SONGS... 30-SIDES...**

HERE ARE A FEW OF "BIG-NAME" LABELS:

COLUMBIA, ATLANTIC, MOTOWN, RCA VICTOR, ATCO, MERCURY, EPIC, DECCA, ABC RECORDS, M-G-M, BRUNSWICK, VERVE, PHILIPS, REPRIS, WARNER BROS.-SEVEN ARTS, A&M, SOUL CITY, BUDDAH RECORDS, VOLT, DUNHILL, SMASH RECORDS, KAPP, MANY OTHERS (NO ROOM TO MENTION ALL FAMOUS LABELS HERE!)

# Top-Hit Records

**DISCOUNTS 25% 33 $\frac{1}{3}$ % 50% UP TO 75%!**

**ALL LABELS ★ ALL STARS ★ NO EXCEPTIONS!**

- ★ No Minimum Number Of Records To Buy ★ Order Any Day. Any Week — Same Day Shipments ★ Get Top Hits Even Before In Stock In Your Home Town
- ★ No Unordered Records ★ No Bills To Pay — Ever!
- ★ No \$1.00 Extra Charge For Stereo

**plus Young America Record Club fab fun!**

Buy all the LP's, all the Singles, all the cassettes, all the tape cartridges you want —EVERY label, EVERY star—AT BIG DISCOUNTS—25%, 33-1/3, 50%, even up to 75%. Top-hit records begin as low as 75¢, plus a small charge for speedy delivery to your home. Buy all the records you want OR NOTHING. There's no obligation ever to purchase a minimum number of records. Get Columbia, Capitol, RCA Victor, Motown, Atlantic, Atco, Warner Bros., Reprise, Decca, Epic, Mercury, MGM, ABC —HUNDREDS OF LABELS, NO EXCEPTIONS. EVERY STAR, ANY STAR. Just name your favorites! Choose from Rock 'n

Roll, Soul, Rhythm 'n Blues, Country and Western, Top Pops—EVERY KIND OF SOUND YOU LUV.

Bulletins mailed regularly to you showing nearly 500 records—ALL THE HITS played most by disc jockeys, on the juke boxes. Join today and get 15-record set "ROCK FESTIVAL" (an original \$13.35 value) free. Your membership dues is just \$1.00. Money back if not happy you joined. Mail just \$1.00 with the coupon to: Young America Record Club, Dept. 8577 120 East 56th Street, New York, New York 10022.

Young America Industries ©

**LP's**  
**Singles**  
**tape cassette**

**YOUNG AMERICA RECORD CLUB**

Dept. 8577, 120 E. 56 St.  
New York, N. Y. 10022

T.M.

Send my 15-record set "ROCK FESTIVAL" free. Enroll me in Young America Record Club. My \$1.00 membership dues is enclosed in ☐ cash ☐ check ☐ money order. This entitles me to buy LP's, Singles, Tapes (all labels, any star) at discounts from 25%, 33-1/3%, 50%, even 75%, plus a small charge for speedy delivery to my home. Bulletins of hundreds of records will be mailed to me regularly. There is no obligation to buy even one record,

Print Name \_\_\_\_\_

Print Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



JOHNNY GASH AT SAN QUENTIN

Herb Alpert  
& the  
Tijuana Brass  
WARMFEATURING THE  
HIT VOCAL  
"WITHOUT HER"I GOT DEM OL'  
KOZMIC BLUES  
AGAIN MAMA!  
JANIS JOPLINGet  
Together  
With  
Andy  
Williams

176776

179358

181222

183202

# records for \$3<sup>98</sup>

plus mailing  
and handling
**SAVE ALMOST 50% ON RECORDS**  
*Savings are off regular Club prices*
**AS A MEMBER OF THE  
COLUMBIA RECORD CLUB**

You simply agree to buy 10 records during the coming 2 years

almost 300 other records... hit albums from every field of music from scores of record labels.

If you do not want any record in any month—just tell us so by returning the selection card by the date specified... or you may use the card to order any of the records offered. If you want only the regular selection for your musical interest you need do nothing—it will be shipped to you automatically. And from time to time, the Club will offer some special albums, which you may reject by returning the special dated form provided—or accept by simply doing nothing... the choice is always yours!

**RECORDS SENT ON CREDIT.** Upon enrollment, the Club will open a charge account in your name... you pay for your records only after you have received them. They will be

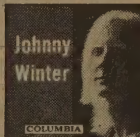
mailed and billed to you at the regular Club price of \$4.98 (Classical and occasional special albums somewhat higher), plus a mailing and handling charge.

**FANTASTIC BONUS PLAN.** As soon as you complete your enrollment agreement, you will automatically become eligible for the Club's generous bonus plan, which entitles you to one record of your choice free (plus 25¢ for mailing and handling) for every one you buy thereafter!

**SEND NO MONEY NOW—JUST MAIL THE COUPON.** Write in the numbers of the twelve records you want, for which you will be billed only \$3.98, plus mailing and handling. Be sure to indicate the type of music in which you are mainly interested. Act today!

**COLUMBIA RECORD CLUB** Terre Haute, Ind. **(CRC)** Where smart buyers shop for hits!

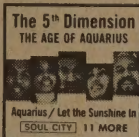

180323



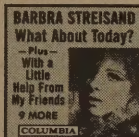
177089



180059



178400



181230



179291



183291



172254



183608



175331



182402



176891



183145



176594



168765



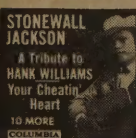
178392



182378



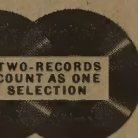
180885



179325



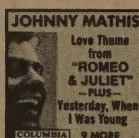
177683



126391



181685



180885



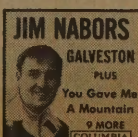
182220



174607



177832



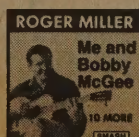
177519



180497



170357



182220

## SEND NO MONEY—JUST THIS COUPON

Columbia Record Club, Terre Haute, Indiana 47808

Please enroll me as a member of the Club. I've indicated below the twelve stereo records I wish to receive for only \$3.98, plus mailing and handling. I agree to purchase ten records during the coming two years, under the terms outlined in this advertisement. I may cancel membership any time thereafter. If I continue, I will be eligible for the Club's generous bonus plan.

**SEND ME THESE 12 RECORDS FOR ONLY \$3.98**


**MY MAIN MUSICAL INTEREST IS (check one):**

- ☐ Listening and Dancing      ☐ Teen Hits  
☐ Country and Western      ☐ Classical  
☐ Broadway and Hollywood      ☐ Jazz

 Name.....  
 (Please Print) First Name Initial Last Name

Address.....

City.....

State..... Zip.....

 Do You Have A Telephone? (Check One) ☐ YES..... ☐ NO  
 APO, FPO addresses: write for special offer

247-6/7J



# hit Parader....

JULY 1970

**EXECUTIVE EDITOR**/Patrick Masulli  
**EDITOR**/Richard Robinson  
**FEATURES EDITOR**/Lisa Mehlman  
**WEST COAST EDITOR**/Pete Senoff

**NEW YORK NEWS**/Margaret Robin  
**OLDIES CONSULTANT**/Lenny Kaye  
**CANADIAN EDITOR**/Ritchie Yorke  
**GURUISMS**/Henry Edwards

- 6/**THE SCENE** A Fab Photo Of Our Editor
- 8/**WE READ YOUR MAIL** Late At Night
- 10/**IKE & TINA TURNER** A Long Interview
- 14/**ISAAC HAYES** He's Hot
- 18/**MICK JAGGER** More Fab Photos
- 22/**SHANA NA STORY** An Introduction
- 23/**SHA NA NAING** A Way Of Life
- 24/**JOHN LENNON** "I Won't Sell Out"
- 27/**NEW YORK ROCK ENSEMBLE** By Mike Kamen
- 35/**NITTY GRITTY** Songwriting By David Ackles
- 36/**CONVERSATION** With Mighty Al Kooper
- 40/**RASCALS** Rock In New York
- 44/**TEN YEARS AFTER** A Long Look
- 46/**PLATTER CHATTER** Album Notes
- 48/**SHOPPING BAG** What, Where, How Much
- 50/**QUICKSILVER** Living With The Trees
- 52/**FLEETWOOD** Ready To Fight
- 54/**NEW STARS ON THE HORIZON** On Tyme
- 58/**READERS' REVIEWS** Wow
- 64/**COMMUNICATION** Dom Petro

**Credit Where Credit Is:** Mr. Goldstein and Mr. Goldstein; Mary Jane; Suzin Susan; Connie and Phil; Dear Doreen; Paul Cooper and Rhonda and Paul Cooper again; Sandy; Don; Jeff Gleento and Miss Diana and Bobbi (J. T. will get in here yet!).

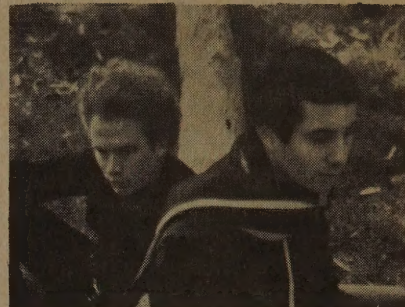
**Cover Photograph:** Connie De Nave Associates

## COMPLETE INDEX TO HIT SONGS ON PAGE 28

HIT PARADER is published monthly at Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. ©Copyright 1970 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription \$3.50 24 issues \$6.50. Subscription Manager: Anna Mae DeLuca. Volume 29, No. 72, July, 1970. Authorized for sale in the U.S. its possessions territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418 and accompanied by stamped self-addressed envelope.  
**NATIONAL ADVERTISING MANAGER:** Jack G. Williams, 529 Fifth Ave., New York, N.Y. 10017, (212-867-2266); **SOUTH:** The Chuck Chellman Co., 801 16th Ave., South, Nashville, Tenn. 37203, (615-259-3966); **WEST AND SOUTHWEST:** Alan Lubetkin, 4621 Deseret Drive, Woodland Hills Calif. 91364, (212-346-7769).

## PARADE OF SONG HITS

### •BRIDGE OVER TROUBLED WATER



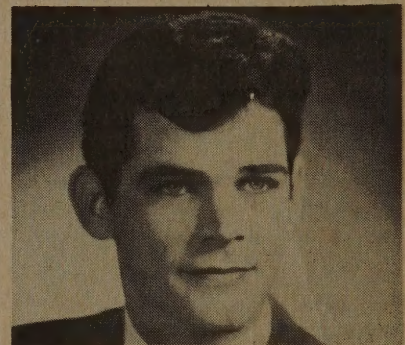
By Simon & Garfunkel

### •CALL ME



By Aretha Franklin

### •EVERYBODY'S OUT OF TOWN



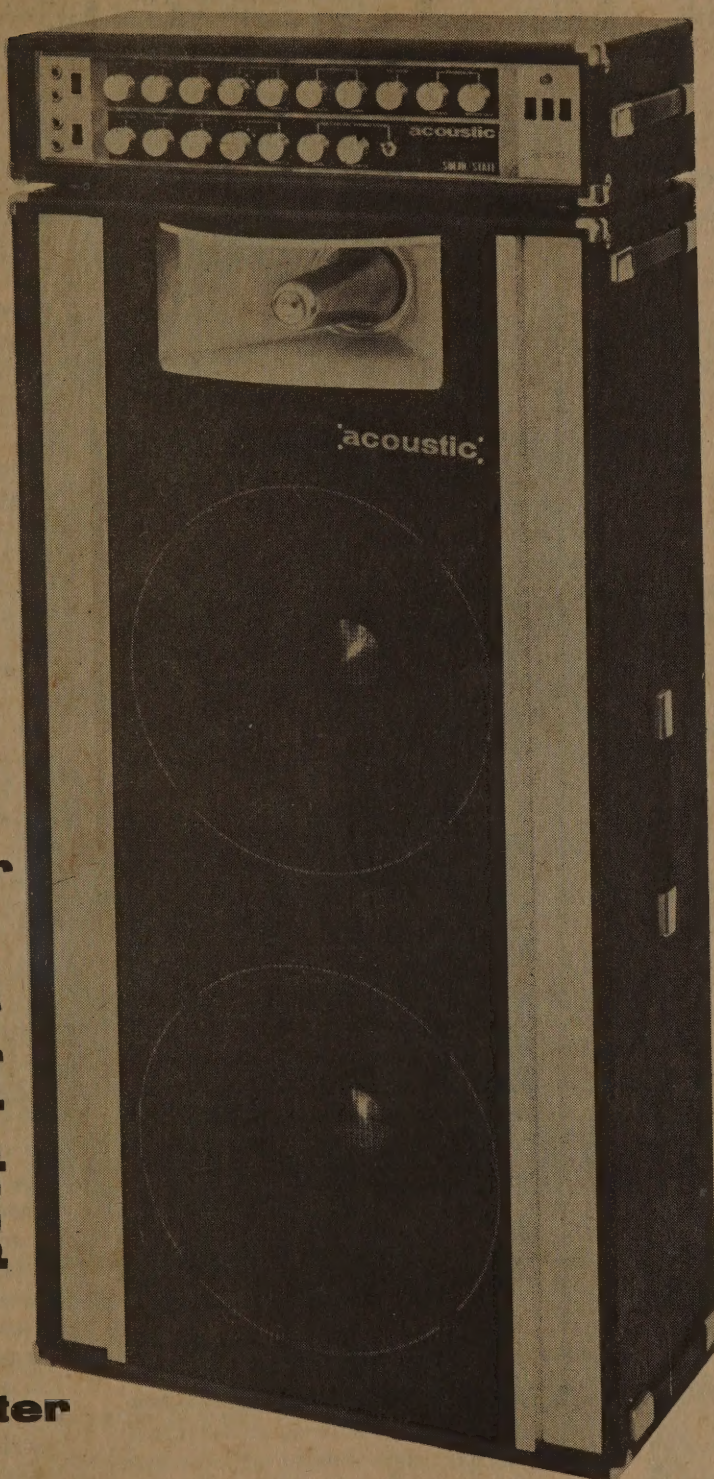
By B. J. Thomas

**OVER 35  
 TOP TUNES  
 .....  
 COMPLETE  
 SONG INDEX  
 ON PAGE 28**



**these are the ones we know of.**

albert king  
the flock  
blind faith  
spencer davis group  
sly and the family stone  
ten years after  
illinois speed press  
smokestack lightnin'  
crosby, stills, nash & young  
grateful dead  
chuck berry  
lee michael  
linda ronstadt  
vanilla fudge  
led zeppelin  
johnny winter  
joe cocker



chicago transit authority  
sweetwater  
the turtles  
mothers of invention  
pacific gas & electric  
velvet underground  
spirit  
smith  
the doors  
the troggs  
chambers brothers  
strawberry alarm clock  
collectors

**know any more?**

acoustic control corporation  
4121 redwood avenue  
los angeles, california 90066  
NAME OF GROUP \_\_\_\_\_

Please send your catalog to: \_\_\_\_\_



**FREE 2 JUMBO ENLARGEMENTS**  
with your choice of



32 BILLFOLD PHOTOS ☐  
or 2-8 x 10 Enlargements ☐  
or 4-5 x 7 Enlargements ☐ **\$1**

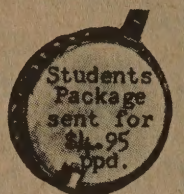
Get acquainted offer—on silk finish, double weight, portrait paper. Send any snapshot or photo. 4-day in plant service. Satisfaction guaranteed. Enclose \$1.25 (to cover handling & postage) for each unit you wish. No limit. Your original returned with your order. One pose per unit. Send today as offer is limited.

DEAN STUDIOS, Dept. B7  
913 Walnut St., Des Moines, Iowa 50302

**CHORD & BANJO BOOK**  
all you need to learn  
5 STRING BANJO

Learn Bluegrass style quickly thru simplified method. Get FREE arrangement of "Cripple Creek" (plus many other Banjo Songs). Satisfaction guaranteed or money refunded.

**BILL BLAYLOCK**  
Box 25, Marietta, Ga. 30060



# VEST SUIT STYLE SMASH!

VEST,  
SHIRT,  
SLACKS  
**\$39.95**



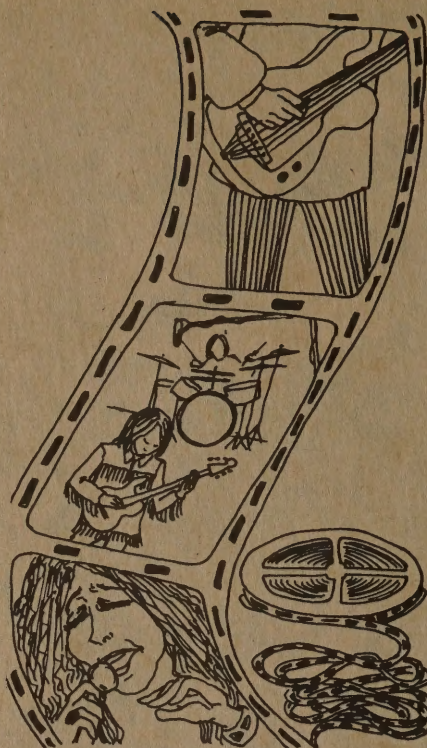
Better than a red light to make everyone STOP, and LOOK, at YOU! THREE pieces that fit together so beautifully, you'll want to wear them everywhere. Dashing vest with smart button closing, western pocket slacks, see-through shirt with flowing Italian collar — all made of a luxury fabric of Fortrel polyester and Avril rayon. C505 Blue with light blue shirt. C506 Black with burgundy shirt. Sizes: S,M,L,XL. Slacks waist sizes: 27 to 38. For finished slacks bottoms, add \$2. and give inseam measure. THREE piece suit \$39.95 p.p.d. or \$4 deposit on C.O.D. — you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear, sold by mail only.

**WRITE  
FOR  
FREE  
CATALOG**

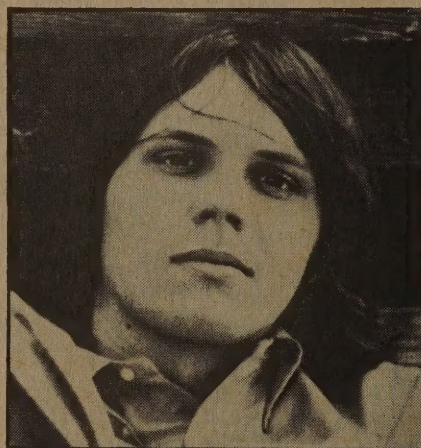
Imported Footwear  
See-thru-shirts  
Slack suits  
Sport shirts  
Dress shirts  
Slacks  
Jackets 800 Manley St. Brockton, Mass. 02403

*Eleganza*

## the scene



by Richard Robinson



Our smiling editor

Several months ago I became the new editor of Hit Parader, replacing Jim Delehant who had decided to move on in the rock business to the record company music making end. The first I encountered as I started to put my first issue together was the amount of mail that comes sliding in to the offices from all over the country every week. Letters asking me what I'm doing, letters commenting on articles, letters suggesting articles, letters just to say, 'hello.' Letters from places like Poland and France to let us know what's happening there, letters from Vietnam, letters from jail. Letters from fifty-six year old moms letting us know

just how much more they like Tom Jones than John Lennon, letters from ten year old rock fans who've just discovered The Beatles.

Naturally we can't make room to print all of these messages, thoughts, and warnings without seriously disrupting the magazine. But I'd like to let you know how important these letters are in keeping me aware of what you want to read. We make mistakes here, just like anywhere else, and a few words from you might just help us to avoid it next time.

Please, if you have the time and the stamp, let us know how you view the rock scene.

\*\*\*\*\*

The light show issue has been postponed a little. I mentioned it in the last issue and since then more information has come in and we're trying to get it all together for one major feature in an upcoming issue. Lilliam Roxon has also mentioned that she might write something about writing her book, "The Encyclopedia Of Rock," and Al Kooper is considering writing something for us as well. And as for Vic Briggs. . . what happened to the column?

\*\*\*\*\*

While I'm rambling along this month, one more thing I'd like to mention is the press and public relations corps that helps Hit Parader get together each issue. At every record company, some management offices, and independent public relations offices, there are young people our age who work with the musicians and artists finding out what they're doing, getting photographs, writing stories and generally attempting to keep me and the staff as well informed as possible. They'll all be record company executives tomorrow or the day after, so it's nice to know that they're as dedicated to the music as they are today.

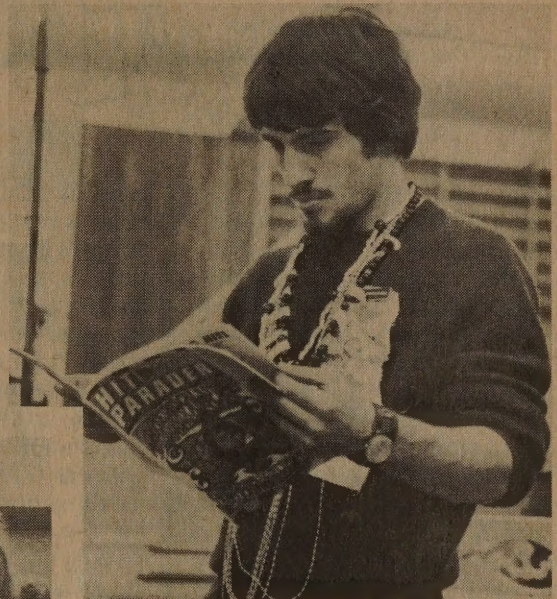
In each recent issue you'll find some of their names in the Credits box near the Contents page. I'd just like to thank them all collectively once for all the help and aid they provide.

\*\*\*\*\*

I'll end with some questions that only you can answer. Would you like to see reviews of rock books and magazines? Would you be interested in more question answer interviews or more feature articles? What about more pictures? And what else would you like to see in your magazine? Write to me about it. □



# FAMOUS PEOPLE READ HIT PARADER...



Top: The Young Rascals, Felix  
(left) and Eddie.  
Bottom: Jefferson Airplane, Jack  
(left) and Jorma.

## WHEN WE GIVE THEM A FREE COPY!

If you're not a famous person you'll have to subscribe!

If you ever become famous we'll give you a free copy. That's a promise!

Special money-saving offer  
for non celebrities.

**\$3<sup>50</sup>** for  
**12 BIG ISSUES**

**\$6<sup>50</sup>** for  
**24 BIG ISSUES**

HIT PARADER, Dept. HP770  
CHARLTON BUILDING, DERBY, CONN. 06418

Gentlemen:

Enclosed is: ☐ \$3.50 for 12 issues (one year)  
☐ \$6.50 for 24 issues (two years)

(Canada Add 25% - Foreign 50%)

☐ New Subscription (check one) ☐ Renewal

Please enter my subscription to HIT PARADER today

Name.....

Address.....

City.....State.....Zip.....





## we read your mail

Dear Editor,

As I see it the next biggest thing in music since the Beatles has, in fact already taken place, and will continue to take place. This great musical event is none other than England's Moody Blues. After their first million seller "Go Now", and a "Go Now" lp, the Moody Blues put their minds together and emerged upon the scene with a masterpiece of an album entitled "Days Of Future Past", which shot up the charts and was a million seller. This album is more of a creation than most albums, because of the fact that the Moody Blues really put together something original makes it a classic album, (with the help of the London Festival Orchestra).

I think the Moody Blues album is ahead of its time, because so many people will someday be getting into all that classical stuff. I think they are reaching a point in music where they now possess the ability to make an artist album of sounds and words. After that album became a classic they made an effort again and fantastically succeeded — "In Search Of The Lost Chord" — and was it ever perfect? Yes, as an album it has reached perfection as have the Moody Blues. "Voices In The Sky" is an incredible song, as is their album. As time passed and new days dawned, there were the Moody Blues with "On The Threshold Of A Dream" — their third and best effort to date. Its sounds and lyrics are what really is new music. It's something of a beautiful montage, — truly artistic, musical and incredible. I think that their fourth lp will be something historic in this musical age.

Thank you for your time.

Steve Ringstad  
Los Angeles

Dear Editor,

I have just finished listening to the new Stones album, "Let It Bleed" and I think it is their best one yet. I like the Beatles better than the Stones, but I think "Let It

Bleed" is better than "Abbey Road". This album is the same type of music as their "Beggars Banquet" Album, with the Stones continuing their hard bluesy sound. "Gimme Shelter" is the first cut on the album and has Jagger and Mary Clayton screaming for shelter. "Love In Vain" is a good blues cut given a fine performance from Mick. The next song is "Country Honk" which is "Honky-Tonk Women" done up country style complete with fiddle and "honky" singing. Well, there's no need to go through every song, but "Let It Bleed" ranks along with Blind Faith as the best album of the year. The change in Platter Chatter is always for the better, but what happened to Brigitta's column, it was always great. Bring back Brigitta! I'd like to say you have a great magazine and Richard Robinson is doing a great job as the new editor. What happened to Jim Delehan? He was a good record reviewer, even though he didn't print two letters I sent in. Even if you don't print this one, thanks for listening anyway.

Peace and music forever.

Andrew Henderson  
1038 Stephens Avenue  
Verdun, 204 Quebec

Dear Editor,

I have finally found a mistake in Hit Parader. . . I have never seen an article on SAVOY BROWN! SAVOY BROWN has been a top rated band for a long time. They have four great albums to their credit, including their latest — "A Step Further".

For about a year, I thought Hendrix was the greatest guitarist in the world, but that was before I saw Jeff Beck live at the Fillmore West. Then, three months later, I went back to see Beck again, only who was on the bill but TEN YEARS AFTER! Needless to say, Alvin Lee blew my mind. However, I still hadn't seen Kim Simmonds.

This summer, I went back to the Fillmore West. The first night there I saw TEN YEARS AFTER and TERRY REID, but the next night I saw SPIRIT and SAVOY BROWN. That brings me back to Kim Simmonds. Kim Simmonds has his own style. He is just as inventive as Clapton, and he doesn't use tricks, like playing the guitar with his teeth. And he's fast. Kim Simmonds isn't SAVOY BROWN, he's part of SAVOY BROWN, (know what I mean?)

I've wanted to say this for quite awhile. Now I have. Please print it.

Respectfully,  
Roger Davis

Dear Sirs,

Detroit has now got to be the rock capitol of the U.S. For quite some time our groups have been as good as the big-name acts and now finally many of them are becoming nationally known.

The Frost, The Stooges, the SRC, Amboy Dukes, Grand Funk Railroad, Frigid Pink, the Nationals (whose singer Scott Morgan was asked to join Blood, Sweat and Tears) the Bob Segar System, the MC5 (who are not the crazed revolutionaries they once were, they are now one of the tightest rock and roll bands you'll ever want to hear — just listen to them do Chuck Berry's "Back In The U.S.A." on their new album) the 3rd Power, Brownsville Station, and Mitch Ryder and the Detroit Wheels (who was called the most righteous singer next to Little Richard by Little Richard himself).

If you can dig the blues, Catfish will lay 'em on but heavy (especially Bob Hodge's vocals) as well as the Wislon Mower Pursuit, (who have a Janis Joplin in their singer Stoney Murphy), and so will Savage Grace who have been heard of on the West Coast but who are now just being recorded.

The list could go on longer, but I just wanted to mention those who are on record. A couple of other groups are negotiating with companies now.



So it's plain to see that Detroit is definitely the best scene in the country; the people are also very nice, very cool.

Please print this letter as it is surely more interesting than someone telling you their favorite group is Cream and Hendrix and asking you why you don't do more stories on the Airplane.

Sincerely,  
Brian Harney

Dear Editor,

I am writing this letter because I feel it is well "past" time that someone give a little comment on the "King Of Rock and Roll" - Elvis!

In almost every issue of Hit Parader, the name Elvis turns up in others' comments. Your publication, however, tends to ignore an article on him. Everyone knows of the Elvis Presley legend of the '50's. Needless to say, he has sold more records than anyone else, has more gold records, has made nearly 40 movies, — all successful and has maintained a universal popularity for 14 years! Most fans are concerned with today and tomorrow over yesterday. In this respect, I give you the fantastic success of the "Elvis TV Special" — a 3 million dollar deal for Elvis and NBC. Recordwise, "In The Ghetto", "Elvis TV Special" lp, "Clean Up Your Own Back Yard", "From Elvis In Memphis", lp - and now "Suspicious Minds" - all top 15 at the lowest - with most top 10 and gold-plated. Movie-wise, Elvis' last few films have all been vast improvements over the post army contract musicals Elvis was more or less forced into!

The word "Elvis" on the International Hotel in Las Vegas brought forth a barrage of fans the world over to see the King in person. To say he literally conquered Vegas would be an understatement! The critics - all of them - heralded Elvis' return as the event of the year, or of any year.

I should say the "Return" to the stage -- for Elvis has never left his fans musically. Elvis has ever gone his own way and a lot of people are just now discovering him. He has waited for all of it to come around to him again, instead of just jumping onto a new fad or trend at every fork of the music road.

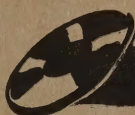
I'm 26 years old, a solid fan of the Beatles, Blind Faith, CC Revival, Crosby-Stills, Nash and Young, and two dozen more. But the fact remains that Elvis was, is and always will be, "The King".

In closing, I'd like to add that any new or old Elvis fans can join his official fan club by contacting me. I'd always be interested in hearing comment — pro or con — from his readers. Thanks for your time.

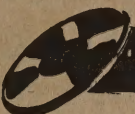
Sincerely,  
Wayne Warfield  
Box 326  
Aberdeen, Md. 21001

# RECORD RIOT CLOSE-OUT! 18 HIT SONGS \$1<sup>00</sup>

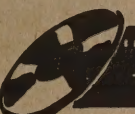
## FEATURING :



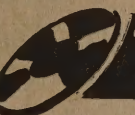
"BLOWIN' IN THE WIND"



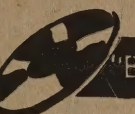
"DAYDREAM"



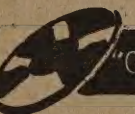
"SUMMER IN THE CITY"



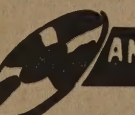
"I AM A ROCK"



"BANG BANG"



"GOOD LOVIN"

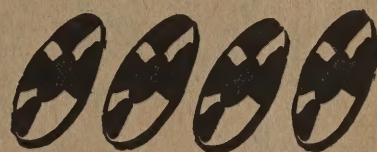


AND MANY MORE...

- A COMPLETE RECORD LIBRARY ...AMAZINGLY PRICED
- HOURS AND HOURS OF LISTENING AND DANCING FUN
- INCLUDES THE TOP ROCK, RHYTHM, POP, FOLK HITS
- MUSIC GALORE FOR ALL THE CURRENT DANCES
- MAKES A PERFECT PARTY-PAK

## YOU GET ALL OF THESE GREAT HITS:

- |                                      |                         |
|--------------------------------------|-------------------------|
| 1. Summer In The City                | 10. Green Grass         |
| 2. I Couldn't Live Without Your Love | 11. Opu's 17            |
| 3. Blowin' In The Wind               | 12. Girl In Love        |
| 4. Warm And Tender Love              | 13. Sure Gonna Miss Her |
| 5. Pretty Flamingo                   | 14. Daydream            |
| 6. See You In September              | 15. Somewhere           |
| 7. Paint It, Black                   | 16. Bang Bang           |
| 8. I Am A Rock                       | 17. Good Lovin'         |
| 9. Red Rubber Ball                   | 18. Kicks               |



# 3 Amazing Offer!

## L-O-N-G PLAYING RECORDS (45 R.P.M.)

ONLY  
**5½¢**  
PER SONG

SEND NOW for this greatest record bargain of all time! If not thoroughly delighted, just return within 10 days for a full refund to: HIT RECORDS, CHARLTON BUILDING, DERBY, CONN.

## MONEY-BACK GUARANTEE

HIT RECORDS, DEPT. HP770

Charlton Bldg., Derby, Conn. 06418

Gentlemen: (No C.O.D.'S)  
Enclosed is \$1.00 (cash, check, money order), plus 25¢ for postage and handling.  
Please rush me my 18 SMASH HITS.  
(Please Print)

Name.....

Address.....

City.....State.....Zip.....

(Canadians: \$1.50—International Money Order)



# IKE And TINA

## Are Double Dynamite

Talking about Ike and Tina Turner is talking about emotional energy. The energy to sock the audience with an audio visual experience that explains what live music is all about; the energy to convey an electrically emotional message on record.

Talking to Ike and Tina Turner about what they do and the way they do it discloses another portion of these two people, their essential intellectual view of their emotional music.

During their tour of America last year, The Rolling Stones had Ike and Tina on the bill with them. For the first time many young people saw the fabled Tina Turner do her thing on the audience.

While they were in New York appearing with The Stones, working a show every night at the Electric Circus after the Stones concerts, and performing two shows with Sam And Dave, Ike and Tina took time out to talk to the press.

The scene is their room at the Americana hotel in New York, the words flowed freely. . . . .



"... I call them the hippie crowd. . . it's like, I think they're more open minded to understand what you're doing. . ." says Tina.

**HP:** How come it has been six years since you've last been to New York City?

**IKE:** Well, back East it's pretty hard to work like six or seven days. it's mostly weekends, unless you go into the Apollo. And so we just stopped coming this far. We would make it as far as Detroit and then we would go back. And that's what's been happening like the last five or six years.

**HP:** Do you have an intention of coming again after the reception you got this time?

**IKE:** Oh, yeah, definitely so. You

know we'll be comin' up quite often now.

**HP:** You've started to work rock festivals as pretty much standard fare in with the rest of your bookings. What's the reaction and what's the difference to playing to that type of an audience in terms of the kind of response they get. . . as opposed to say the Apollo. . . the difference between the two.

**TINA:** Well, in my opinion, as lately let's say, I found to myself that the difference is you get even the. . . as I call them. . . I call them the

hippie crowd. . . it's like, I think they're more open minded to understand what you're doing and they don't have to be raving or making noise for you to feel they understand what you're doing instead you can sort of see it in their expressions or like. . . even sometimes they're not even moving, they're just sitting their listening to see what you have to offer but yet the feeling you get from them isn't cold as if they were just there to say, 'Aw, hurry up and get off.' For instance we're with the Stones, a lot of their audience isn't our audience, like they're there to see the Stones, But like we come on. . . we come

okay then you say, 'Hi everybody' and so forth and then right then you can find out, you get the feeling like what kind of people you have in. So like the comparison is that it's harder to work for a black audience than it is for a white audience any way. Like what I mean is that um, some lack understanding of what you're doing or maybe their mind isn't on what you're doing, it's on a number of other things, like for instance say women have a harder time because if you look any ways decent at all the women are going to think like 'aw she thinks she's cute' or something or if you have on a see-through they're



going to be thinking like that instead of thinking of the performance.

But you just get a more or a welcome feeling because like they're there to accept you not to criticize you immediately like they'd criticize you later but they wait to see what you have to offer. So you can appreciate people...this sort of audience much better than people that criticize you from the beginning.

**HP:** Well first of all, I think that what happens when you come roaring out onstage with the Ikettes following you and the band is the tightest band and the most polished band I've ever heard live....but like there's a certain sense of shock, like somebody flashed a light bulb in your face and you just say, 'Wow, what happened to me?' ....Do you find that you need an audience when you're performing and you're going out and you're using the energy that you have....do you have to get it back from them to keep going?

**TINA:** No, I don't need an audience to perform. Like if Ike and I were sitting here in the room working.... it's the music that motivates me.... if it's really good and I can really feel it and everything. But if I have to work for an audience that's sort of cold then I'll start wrapping myself up in what I'm doing. I'll enjoy it within myself, and usually the message'll get across to the people. But if you went into a cold crowd trying to pull them and you can't do it the best thing for you to do is like just enjoy what you're doing within yourself and then like they'll usually come on in. But you can't rely on the audience cause you never know what kind you have.

**HP:** Ike are you in charge of choosing all the material, you've been in charge of writing some great songs....now when something like "Come Together" or "Honky Tonk Woman" comes along do you listen to a lot of that material and then see ones that Tina can do and the band and everything is just right for?

**IKE:** Well, normally I usually ah just wait 'till I hear a tune that I think will add to our show rather than do all of the top tunes because a lot of tunes is good for recording is not good for the stage. And most



*"...a lot of tunes are good for recording but not good for stage. And most things that we do onstage are like for a live audience and that's the way I pick them out," says Ike.*

things that we do onstage is like for a live audience and that's the way I pick them out.

**HP:** You don't do anything like "Tra La La", "Fool In Love" or any of that stuff anymore, I suppose that's long past in your mind. I listen to it and I hear it now as current as everything else.

**IKE:** Yeah we do but you'll take like sometimes they will give us onstage they say you got twenty minutes. Well man we got a lot to do in twenty minutes. So therefore numbers like "Work Out Fine", "A Fool In Love", and stuff like this we don't have a chance to do it where

if it's a show like...that we got to do a show....maybe it's a show like the Electric Circus or something like this....if we have enough time we'll do just about everything but like maybe like with the Stones sometimes they say you got you know like twenty minutes. Well now how are you going to climax the show like in twenty minutes. The Ikettes usually take up like ten minutes. And it's rather difficult. But we still do a "Fool In Love", "Work Out Fine", we never do "Tra La La", sometimes we do "Poor Fool" and sometimes we do "I'm Gonna Do All I Can" you know which was...we think was lost. It's amazin' how they lose records.

**TINA:** It's hard to do tunes, like say for instance, during the time "Tra La La" and "Fool In Love" was in, only like "Fool In Love", "It's Gonna Work Out Fine" went pop, right? So like if you do a lot of those tunes now you have only not even half of the audience that's familiar with it. So like you sort of lose your crowd because they won't recognize the tune you know where you have others that has listened to it and has really gotten to like it then you have others that hasn't even heard the tune. So like you lose the show by doing a lot of your own tunes that people are not familiar with. It's against you one way but then it's like better another.



**IKE:** Like I noticed the Stones... well you see they're big enough so they can go onstage and they can mess around for forty-five minutes man and then start doing their hits. You know they have enough big ones you know they start doing "Satisfaction", "Honkey Tonk Women" things like that they can bring the audience right out of it. Where we can't man, we got to reach and get 'em from our appearance right then. We have nothing in the back pocket to go back and get. You know like, so we got to grab 'em on the front and keep 'em going all the way through. Where if I started experimenting around the crowd, maybe some new numbers I recorded or have intentions of recording, I get onstage and start messin' around with those numbers everybody put their arm under their chin, you know and we can't afford to do it right now, you know.

**HP:** Before I forget, "Ain't Nobodies Business" on your Pompeii album is a hit record, speaking of hit records.

**IKE:** Right, I really liked that record too, right!

**HP:** Now you're in business to make music, in business to give a show and you're a professional. Which is not the case for a lot of artists. If they'd been on the road for nine years the last thing they'd do is practice, they don't even want to talk about it, let alone practice it. What's your point of view on that, is it necessary to have it, if you're going to have a band you've gotta work and that type of thing?

**IKE:** We don't rehearse as much as people really think we do. It's just that whatever we do, we do it with the audience in mind. You know ah like if we add another song to the repertoire, if I hear something I think that would do for our show, then we will add it. We don't rehearse, like people think we rehearse all the time man, we never rehearse. The only time we rehearse is if we add a new horn, or one guy splits or something or one girl leaves the Ikettes, then we have rehearsal with the Ikettes. We only rehearse when we add things to the group if something gets raggedy in the group, you know some guys they ...after they play a tune for a week

or two, then it becomes a mechanical thing. And I can feel them onstage, you know there's nothin' in it, you know he's just playing the right notes, and then man I'll call a meetin' rather than a rehearsal. Sometimes we will have rehearsals you know like ah...but basically man our whole thing is like to get over to the audience cause this has been our thing since 1963. Is like to get over to the audience that's there rather than rely on records cause man like if you rely on records alone you starve to death you know cause today it's like they're not playing records according to listenin' to the records man, it's like they're playing 'em like either because you know somebody or who they know to get them on, you know, and so like you can't starve to death waiting for this to happen, you know.

**HP:** Is the bass player you have now the same one that's playing on the album with "Respect" on it, the live album?

**IKE:** No.

**HP:** Where did you get the bass player for that album, he is playing some incredibly fast stuff. I heard he was a white guy from Chicago.

**IKE:** No, that's Lee Miles, no he's black...ah....and then right after him I hired the one I have now, he's from Los Angeles. Yes, he's very fast with his fingers you know, but ah then we got John the guy we have now and John was in an auto accident about a month ago and I had to use this other guy, the one you're speaking of, again. And man like ah I like the one we have now.

**HP:** He looks sort of funny though. He's standing up there and he looks like he just got out of school and he's got his bass there. You know, he's playing great stuff but he just looks like, you know, 'what am I doing here?'.

**IKE:** He's really learning man, you know, because like it's a completely different thing for him, you know. I don't think he ever played professionally before. And a lot of times I'd rather get a guy like him that... and then when you give it to him

man, it's like he can play what you wanna hear where a lot of guys you get a guy man that can really play well he's hung off in his own thing, he don't fit yours at all, you know, and it's hard to turn him around.

**HP:** That's become one of the problems with rock groups. It's like when I think of the word 'group', it's musicians working together. You know, if you come up with a good bass line, play it, don't give me a variation, don't give me you're bored and you don't want to play it anymore, play the idea that was the good idea in the first place. And I notice you working like between the bass player and the drummer and that's .... is that where you think the basis of the whole thing is?

**IKE:** It's the rhythm just about with any tune, I feel like if we can lay down a good groovy rhythm thing and get the vibrations going right to the singing then I think like ah the singers onstage, Tina and the Ikettes, I think they can take care of themselves, you know, as long as we lay it down right back in the back you know.

**HP:** Now Tina there have been a few singers who have come along since you first reached your highest of high notes on a key a long time ago. People like Janis Joplin, Janis Joplin not being one of my favorite people because I happen to like Erma Franklin's "Piece Of My Heart" a whole lot, but what do you think of not only white singers but just the young kids, most of them white, who are getting into what they call soul music, what they call the blues, what they call this that and the other. And the audiences are saying, 'wow, Janis Joplin can really sing!' and I go and I say, 'wow what's happening onstage, there's a person yelling up there'. What are your reactions to those type of singers? Do you just sort of smile and say maybe they'll find out someday?

**TINA:** Well, with the new singers today and the singers of yesterday, the difference I find is ah .... well say like we're speaking of the rock groups right? Well, they're ah... and what they're doing, say for instance, if Janis Joplin did Erma

Franklin's tune, I think her timing is different, say for instance, Erma Franklin probably cut it ah (Turns to Ike and asks what time would that be, snapping her fingers with a slow blues beat, she asks Ike if that would be 'straight fours') where today everybody cutting oh ah here (doubles up the snapping of her fingers twice as fast) so I can understand why they would.... what you probably like it better that, the ah voice, like you wouldn't pay that much....well I don't know how you dig into records, if you dig into it from....(HP: I listen to the bass and drums first.) Oh, I see, well the timing is different and the kids today they're on a different timing, they're not just here (makes 1,2,3,4,1,2,3,4 beat), they're here (doubles up beat), so like I think like....(HP: It's sort of a bouncy thing)....Yeah it's like ah ah shake thing and ah why I don't think, they probably haven't heard or they might not dig into records like to find out like who cut this first like in London they really dig into.... like when the record was first recorded who it was recorded by and everything but I don't think they're bad....I think like a lot of the tunes that's cut today the artists that cut them don't have that good voices but today you don't need a good voice. You need to, as Ike is teaching me now, just like acting you know like if you can throw your voice and the crazier you sound, if you got really the good music behind you, you've made it. So I don't think it's necessary to have a good voice.

**IKE:** It's more like you cut ah.... a long time ago you would get a good set of lyrics and a good groove man and you could sell records. Today you could get ah a good groove and a good set of lyrics, don't mean anything, you gotta holla off key in the middle of the record or do something crazy in the middle of the record right on the front within the first four bars, something really out like ah to get attention, to get it played, because like face it, like Top 40 man has the power, not r&b stations, you dig, and so like you get a few Top 40 to play you man and then like ah 98% of them that don't because like it don't go number one r&b. It's like ah 'River Deep Mountain High' which I felt was



a great record man, and ah it's not a groove record for dancin' but I think it's like, it's the same kind of record 'Good Vibrations' was, and I think like it should have been twice as big as 'Good Vibrations' but like the record don't really get the play man because like right away when they see Tina Turner on the record they name it r&b, they call it r&b. And man, Negroes not going to buy that record cause when they say r&b I think they mean like it's pointed directly at the Negro audience and like Negroes are not goin' to buy that record, like 'Peaches And Cream'. 'Peaches And Cream' to me was a pop record and ah we carried it to a pop station and man like this cat said man like he's not gonna play this record cause it's an r&b record and it would have to go number one r&b before the Top 40 station would play it, well man I don't think this is fair. Not only don't I think it is fair, I don't think it's right, like how can he judge it....like I think I know what a white audience wants to hear and like I think I can prove it. I know what a black audience wants to hear and like when you go onstage with things like 'Peaches And Cream' and 'River Deep Mountain High' man, like Negroes don't want to hear it, where it's strictly for ah... for the white market. But you got a guy on the radio station that's in power to say what he plays and what he don't play, maybe the jocks know but like they can't play it cause one guy on the stations says you can't play it. So like when you gotta go like this, so you gotta cut a record for a guy that plays golf every day and where the jock himself is out in the club and knows what's happenin', so like what do you do man? I guess you do what I did, I said like later for the radio stations. I started cutting records, I mean like I started like performing man for the people when they come to see the group man rather than try to cut a record cause you know like later, cause today you got FM stations man and FM stations is comin' in fast and heavy, you know because like they don't label the records by race man, they label like what's in the grooves, you dig what I'm sayin'? So like that's where the kids turn their radios to. And so like today man whatever idea I get man to cut a record man, I cut it,

and I rely directly upon FM stations I don't even rely on the black stations man just cause I just think like FM when I cut a record you know. That's where it is.

**TINA:** I want to say, like for instance ah, if you say the heavy singers the one that can really sing and really deliver they sit back and they smile and they say they can't sing, they have a lot of that in the black race, they'll sit back and say the white people can't dance or the white people can't sing well the white people are the ones that's makin' it so the best thing to do is to like get into find out what they're doing cause they must be doing something that people like. So like that's what I did and I found that ah even though you got a lot of us with good voices think that they can't sing you know I think that's takin' the wrong approach about it, you know.

**HP:** But it's like you know, ah, white kids take dancin' lessons, I mean they really do (Tina laughs) they take dancin' lessons, they learn how to Twist, Monkey, and whatever's happening they have to learn how. And that's the difference between the two types of music. Black music can be Steve Cropper, it can be Mick Jagger or Chris Farlowe or whoever but it's an emotional music. And a lot of white music is like 'River Deep Mountain High' this picture floats past your head but you're not going to get up and dance to it. So alot of it's stolen, that's why a lot of white music is stolen, a lot of rock....

**TINA:** It might look or sound.... whatever way it looks or sounds to the white person comin' from the black it'll sound completely different so like that's what makes it different. Cause the way they interpret it, the way they interpret it is their own way but it's not exactly like, they don't have exactly the... you know the (Tina laughs).

**HP:** You know it's like 'River Deep Mountain High' with Deep Purple. Deep Purple doing it, it's a hit record, you doing it better version it's not. And Eric Burden doing it and saying, 'Tina, Tina, Tina, Tina', and everybody saying what is he talkin' about, who is Tina. And you look at 'em and you say where have you been man you know. (General

laughter)

**IKE:** You find the ah....today man ah you find the groups that's in it man, the white groups that's in it, they really into it man like ah they try to ah put soul to, to label soul to black groups, but I don't think so, I think like Guy Lombardo has soul, like any cat that's giving you what he has to offer from his heart, if he's a painter man, this is what I call like he's got soul, whathaveyou.

**HP:** A lot of white musicians are just learning how to have soul.

**IKE:** Well, you know like here in America....well over in England I think like they ah, like when you really listen to it, over in England they are more earthy with music than they are here in America, you know it's like America once somebody twists the whole America twists, whichever way it goes, you start overdubbing, everybody start overdubbing, where in England man they do what they feel natural while here in America man, just say if we was English man like Tina would be number one. You dig what I'm talkin'? Cause everybody's ears would be open to listen to what she's doin'. But like ah I was thinking one time, maybe we should just release our record through England ....then they would program it, they would listen to it you know but by being Americans they don't really listen man, they just completely shut off, you know.

**HP:** It's like when the 'River Deep Mountain High' album came out they said 'It's Phil Spector's secret album' right. And you know you got the Sue stuff on there and they're listening to it and they're saying 'Wow, this is great because it's hip, and it's underground'. And this is what it took to get an album that had been available, except for 'River Deep Mountain High' for what, four or five years before that, you know.

Talking about England and acceptance, let me ask you about Otis Redding. Just Tina your reaction to Otis' voice and what you thought about him as a singer.

**TINA:** You know, I've noticed that people have compared me with Otis Redding alot but to me only since I cut his record. To me, I don't

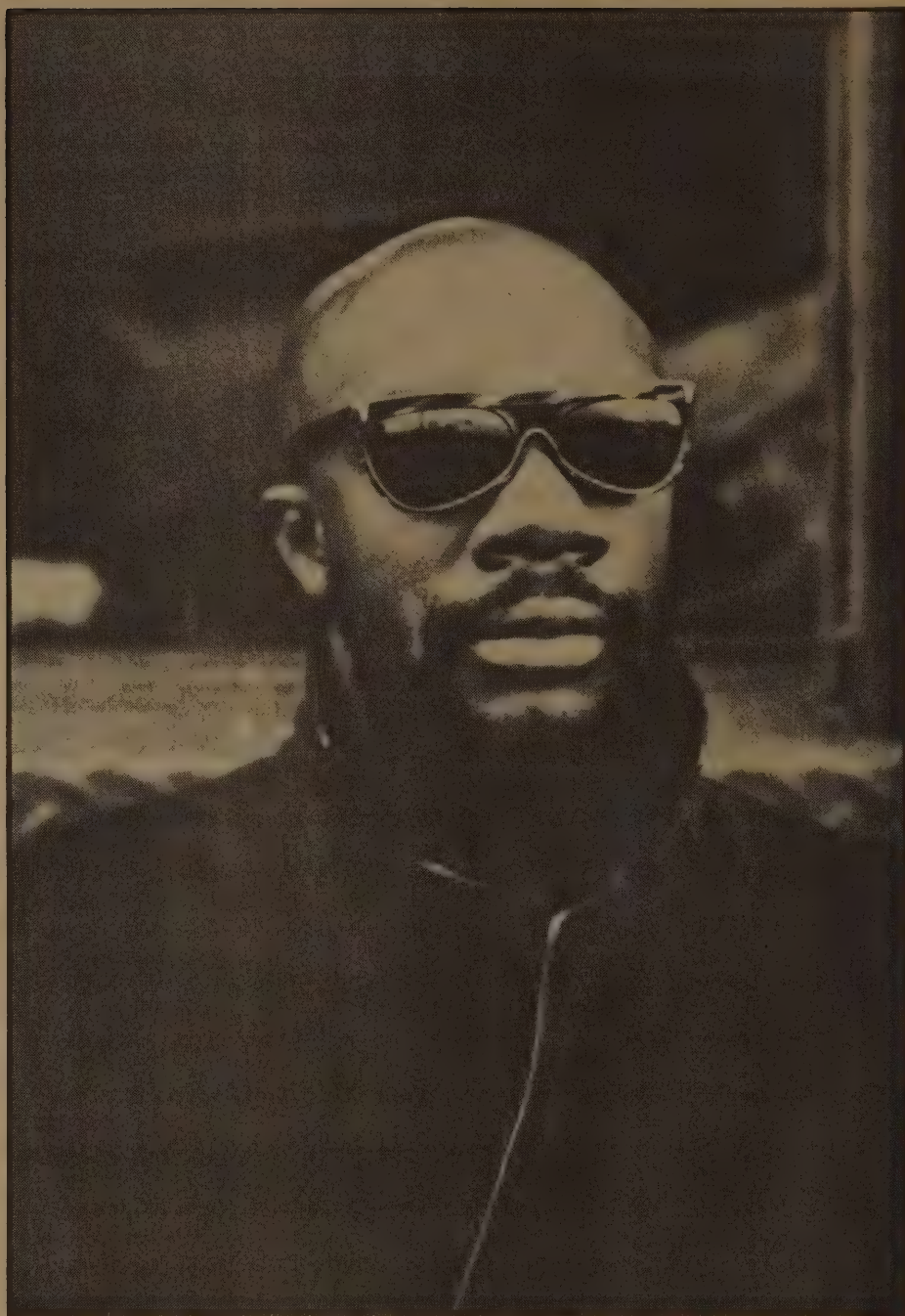
remind myself ah....well my problem in singing alot....well like is like my teacher naturally, like in other words like I might feel one way about something and like if it has to be done another way, I'll just have to do it another way. Like when I sang 'I Been Lovin' You Too Long' like I'd never sung it before. Ike had been doing it onstage with some of the other vocalists, so ah Krasnow (Bob Krasnow of Blue Thumb Records, Ed.) came in and says man you gotta do something by Otis Redding or whatever so I says well I don't know anything by Otis Redding cause I never sang his tunes before, so I says I probably can do 'I Been Lovin' You Too Long' just because I like the tune. And like everytime it was done onstage I remember it. So we just did it, just that way, you know I wasn't thinking of like creating the way I would do it or anything. Ike just said for me to sing it. So, I can duplicate sound pretty good, you know, so I remember like certain ways I liked the way Redding sounds, I don't really sound like Otis Redding, you know I was just doing the tune, duplicating it the way I heard it, you know, the way he did it, but I had no idea of like the way I would do it. But I only saw Otis Redding perform onstage once, he didn't fascinate me, you know what I mean (HP: He didn't move you or...)? No, I like his voice and everything but there was something missing when I saw him at the Apollo, I never saw him before. There were two songs I liked. The very beginning when he first came out, um, you probably would know the tune, I don't know the tune. It was very slow, pitiful, he pleads to you, you know like ah we should really feel sorry for him. The very first song of his. (HP: 'Pain In My Heart?'). Yeah, that's it. I felt like wow, listen, me and the Ikettes are crazy about this tune, but after that he came out with something else which was different but I found he still had the pleading sound in his voice and I liked that. But ah I can't give you my truthful opinion about him because I never studied him, I never looked into what he was doing or anything, his records came out and I liked them, later after he began to as they say climb, got

(continued on page 56)



Virtually unknown to the pop public, Isaac Hayes' four song album, "Hot Buttered Soul", had received a gold record for a million dollars in sales by the end of last year.

# "ISAAC HAYES is HOT"



Until a year ago, if you came across the name Isaac Hayes it would most likely have been in small print on the back of a record jacket. With his partner David Porter, Isaac wrote and produced hits like "Soul Man", "Hold On, I'm Coming", "B-A-B-Y", "Soul Sister, Brown Sugar" and "You Don't Know Like I Know" for Sam & Dave, Carla Thomas, Johnnie Taylor, The Emotions, Soul Children and many other Stax recording artists.

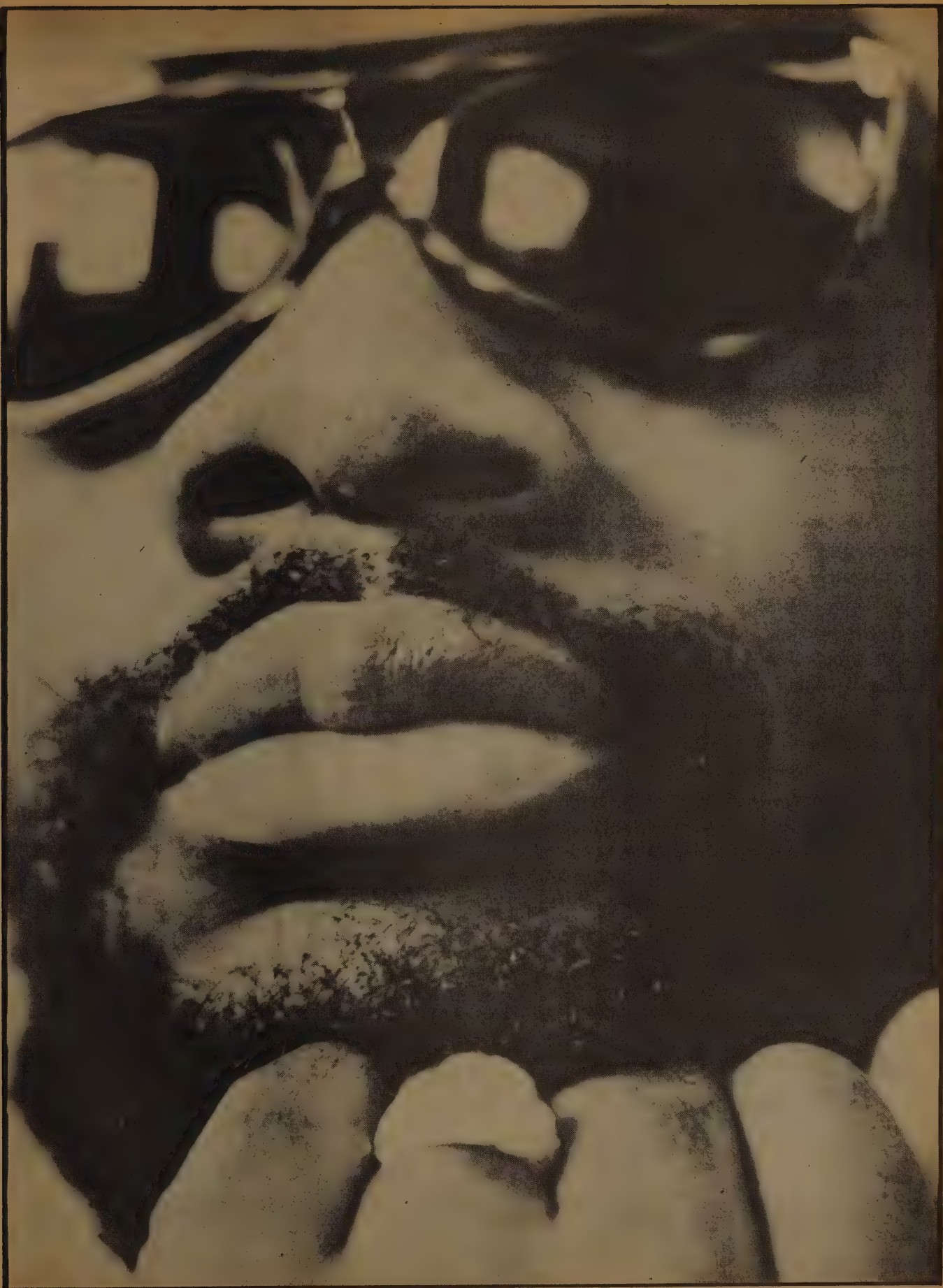
Last May, Isaac recorded "Hot Buttered Soul", his first album as a vocalist. He was virtually unknown and the LP contained only four songs. By the end of 1969 "Hot Buttered Soul" had

received a gold record for sales exceeding a million dollars and Isaac Hayes had become a star.

In direct contrast to the explosive sound he created for Sam & Dave, Isaac represents a new expression of soul. He doesn't shout or scream or dance. His voice is mellow. Hot buttered soul is a perfect description of his rich, warm, smooth sound.

Even his appearance is unique. Head shaved bald and dark glasses hiding his eyes, he stands six feet tall. With arms folded across the massive chains he usually wears around his neck, he looks imposing. But Isaac is a gentle person. There is beauty, and sadness and wisdom in his music.





*"We constantly live with the music we write. It's from the people in the streets. ... I draw from my life for ideas. I lived on every side street in Memphis. We moved a lot. I've got a lot of stories now."*



Isaac takes his time and draws each song out until he has expressed the deepest of his emotions. His dramatic eighteen minute version of "By The Time I Get To Phoenix" begins with a lengthy soliloquy so full of truthful meaning, you know that this man has had to witness such an experience in order to sing it like he does.

Isaac once admitted that "Soul Man", with lines like "Got what I got the hard way" and "I learned how to love before I could eat", was autobiographical. He has lived through many experiences which have gone into his music. His mother died when he was an infant and he never saw his father. Born on a farm in Covington, Tennessee, Isaac was raised by his grandparents who worked as sharecroppers.

"Music was always a welcomed invader of my environment as I came from a family who could only afford the expense of self entertainment. I can recall sitting on the front porch many evenings with my grandparents singing favorite songs a capella. This was our method of relaxation, entertainment and their means of unloading their burdens at the end of a hard day's work", Isaac said.

"I can remember listening to the birds and how beautiful they sounded singing in the trees where once I played. As silly as it may seem, I would even look at salt and pepper shakers on the kitchen table and make up songs about them. I would sing about anything that captivated my thoughts for even a moment."

When Isaac was seven, the family moved to Memphis.

"By the time I reached my teens, I wanted very badly to cultivate my musical ambitions. I wanted to study music and become the master of all pianists. But my grandparents were not able to provide any musical instrument, preferably the piano, or an instructor.

"I enrolled as a member of the school band while in junior high school, knowing that at least I would have access to some musical instruments. There were many times when my teacher would have to literally dismiss me from my class to keep me away from the piano.

"By the time I was a senior in high school I had become so enraptured by music that I made myself available for engagements in many local Memphis clubs. I always had a natural



*"Music was always a welcomed invader of my environment as I came from a family who could only afford the expense of self entertainment. I can recall sitting on the front porch many evenings with my grandparents singing favorite songs a capella." says Hayes.*



ear for music so I decided to cultivate my talent so that others could enjoy my interpretation of the beauty of music."

Isaac won several music scholarships, but he couldn't afford to buy an instrument, so he took vocal training. He had to drop out of music school to help support the family. In between, he got singing jobs in local nightclubs. His first recording venture was unsuccessful.

"My first attempt at recording a song I had written was a futile effort because the song attempted to satisfy no one but me," he said. "I knew that I would have to find a new and better method of communicating with the public in order to obtain a more desirable result. At this point I was a little bit discouraged, but not enough to give up.

"I came to Stax Records three or four times with bands and vocal groups trying to sell records. I played saxophone at the time. I finally got in as a session man.

"David Porter, then an insurance salesman, approached me with the intention of selling me a policy. During our conversation we discovered that we had similar interests, namely writing songs.

"We worked together in nightclubs as a team. I used to work in a meat packing plant during the day, but I got laid off. I decided to stick with music until I made it."

Isaac played piano on Wilson Pickett's "99½" and "634-5789", which were recorded at Stax. He backed Albert King, played piano and organ with the Mar-Keys and began to write songs and produce records for Carla Thomas, Otis Redding, Johnnie Taylor and Sam & Dave. Hayes and Porter wrote nearly 200 songs for Stax artists and produced most of them. Along with Booker T. & The MGs, Hayes & Porter helped create the world famous Memphis Sound.

"We constantly live with the music we write. It's from the people in the streets," said Isaac. "When I was working in clubs I got a lot of ideas, rhythmically and musically. I could see it in the crowd if we had a groove going.

"I draw from my life for ideas. I lived on every side street in Memphis. We moved a lot. I've got a lot of stories now.

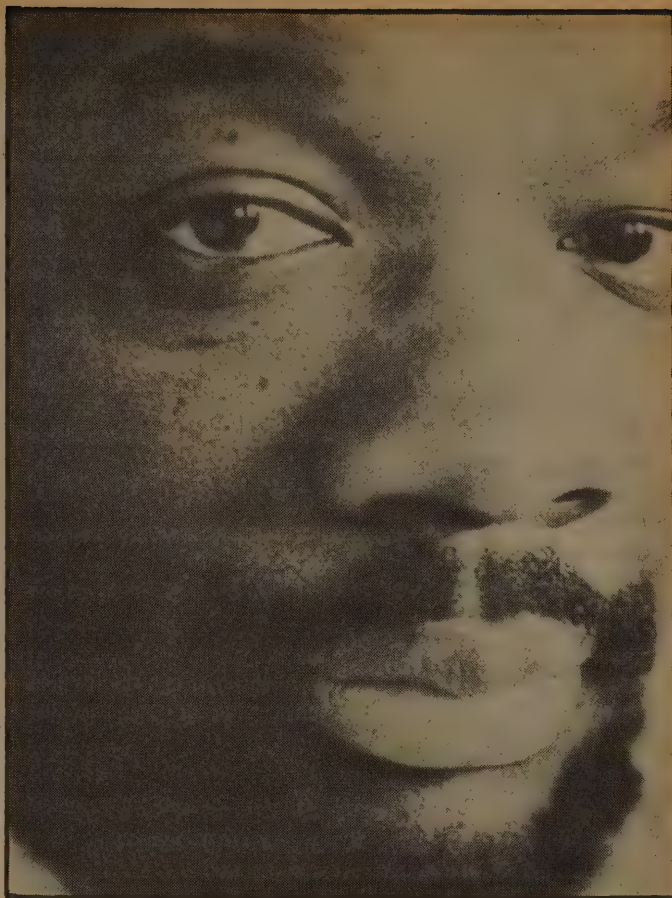
"And I've gotten a lot of inspiration from the Mississippi River. Every summer I used to go down and sit in the park overlooking the river. I've read a lot of history and I can just feel all my black heritage there. I can sit there, looking at the river, and just let my mind go. The riverboats, singing, sunsets and all that history. I can't really explain the feeling you get late in the evening.

"Memphis was once a town that exported cotton. There was an awful lot of singing there that influenced W. C. Handy and everybody else."

"Hot Buttered Soul" is one of the most contemporary expressions of the Memphis Sound. After 22 years of struggling and five years of success in the recording studio, Isaac stepped up to the microphone to make his statement.

Some people have found it unusual that a songwriter as talented as Isaac should include only one original song in his album — the ten minute "Hyperbolicsyllabicesquedalymistic" with its tongue-in-cheek lyrics and Isaac's fierce and funky piano playing. But like Otis Redding, with whom Isaac has worked, and all good soul singers, Isaac has the ability to stamp his own indelible impression on any song he sings. Occasionally ad-libbing his own powerful lyrics, Isaac makes "Walk On By", "One Woman" and "By The Time I Get To Phoenix" moving soul statements.

Other singers who perform the often recorded "Phoenix" within the usual three minute pop song limit merely deliver a bare synopsis. Isaac's eighteen minute, forty second version becomes an epic.



"My first attempt at recording a song I had written was a futile effort because the song attempted to satisfy no one but me," he says, talking about the beginnings of his career.

First, Isaac preaches a sermon on the power of love, then he becomes a storyteller. He draws from his experiences and feelings to give human dimension to the man and woman whose life together is being torn apart. Finally, he becomes the man, tears in his eyes as he drives at 3:30 in the morning, the next town 125 miles away, leaving his woman for the last time. "I don't want to go, but my poor heart just can't take anymore."

"Soul," Isaac said, "is an expression that reaches another person, and they can feel it just the way you do at the time you're doing it."

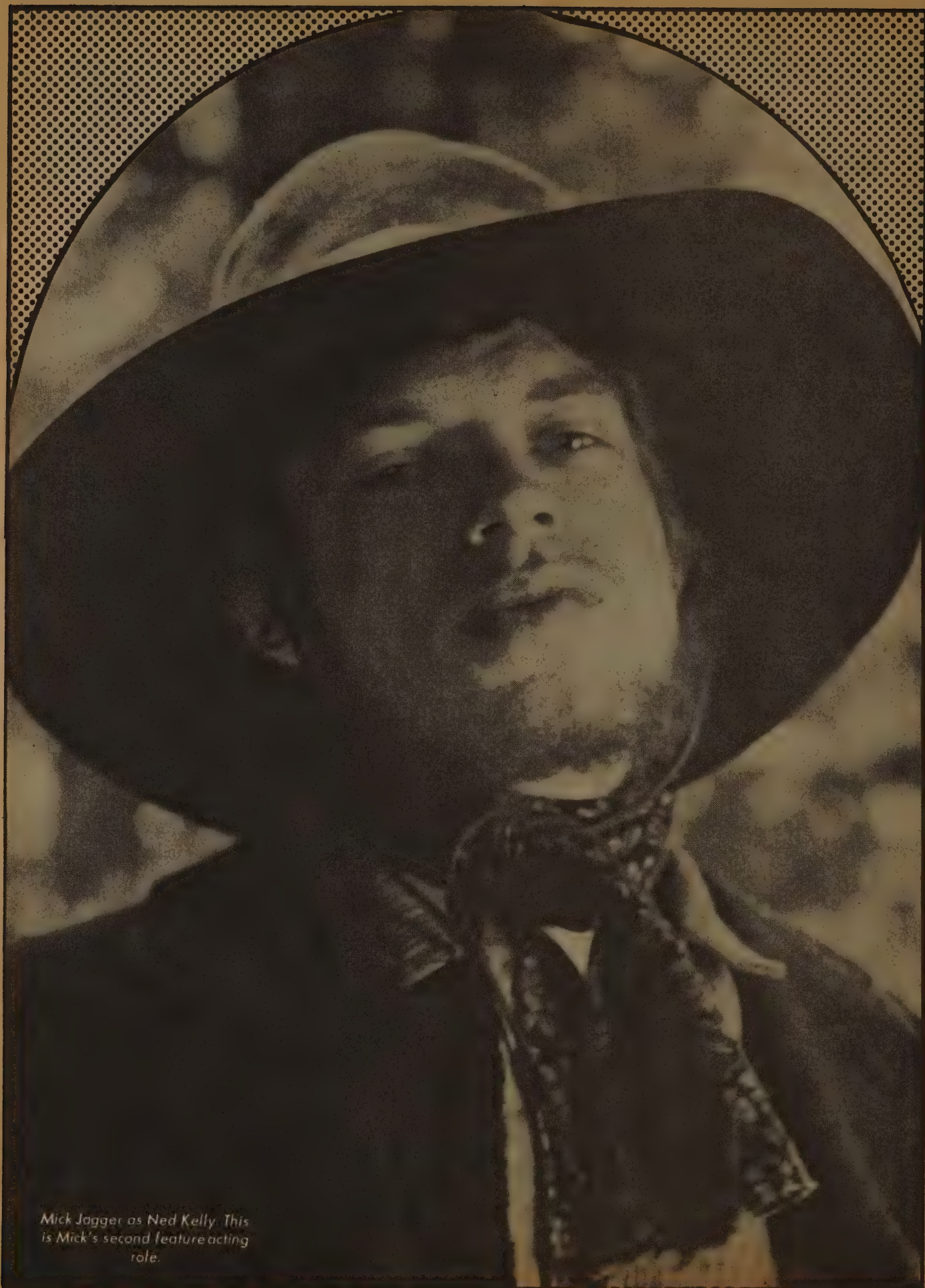
Enough people picked on up the feelings in "Hot Buttered Soul" to make it one of the top albums of 1969. It rose to #1 on both the jazz and rhythm & blues charts and into the Top Twenty among all the LPs in the nation. Both "By The Time I Get To Phoenix" and "Walk On By" became hit singles. Isaac had reached a lot of people.

Now he's in big demand for personal appearances. But Isaac still spends most of his time in the Memphis studios of Stax Records. Isaac produced his partner David Porter's debut album, "Gritty, Groovy & Gettin' It," and an album by Billy Eckstine, who bought up the final year of his three-year contract with Motown Records in Detroit in order to record with Isaac in Memphis.

And the next Isaac Hayes album is sure to introduce more of his outstanding talent.

"My early goals in life have been realized," he said. "But I've set new ambitions for myself and I'll always be reaching for some new horizon." □ Thanks to Don and the Gersh gang.





*Mick Jagger as Ned Kelly. This is Mick's second feature acting role.*



# ***JUST CALL ME MICK***

**M**ick Jagger was born on July twenty-sixth in 1944, the eldest of two sons, to Physical Education lecturer Joe Jagger and his wife Eva. He was educated at Dartford Grammar School in Kent and then spent two years at the London School of Economics before quitting to be a full time Rolling Stone.

Mick Jagger has now gone beyond being a full time Rolling Stone to spend some of his time making films. He has completed work on two major-budget movie projects. The first was "Performance", in which Mick stars with James Fox, and the second, which took him to Australia for filming, is "Ned Kelly", directed by Tony Richardson.

Set in contemporary London and filmed entirely on location within the environs of the capital, "Performance" is not only a story of the underworld, it is also, according to Warner Brothers, "...an incisive probe into the closely



*Mick in a scene from "Performance"*





*Mick looks questionably at James Fox in the film "Performance". This film is closer to reality for Mick since he portrays an ex-pop star.*

aligned human relationships of love and hate." In the film Mick portrays a one time entertainer who has dropped out to live almost in complete seclusion, while experimenting with ultra-modern musical forms. His only companions are two girls.

Although Mick makes his debut as a straight actor in "Performance", his music is not far behind for he wrote the original film score for the picture.

In "Ned Kelly", however, the music is gone as we have Mick starring as Australia's most notorious outlaw in the roaring 1880's. The music is gone that is as far as Mick composing and

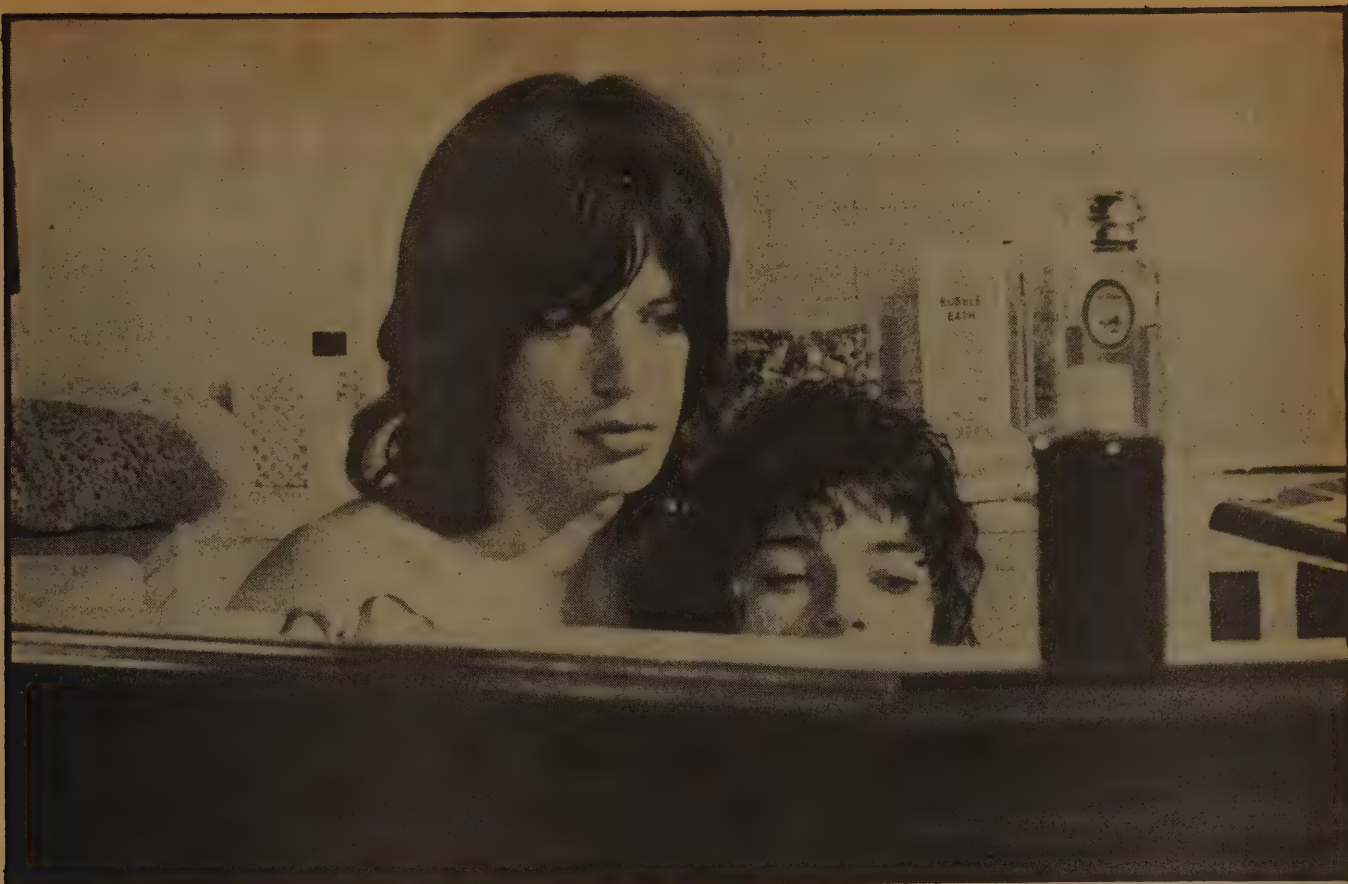
presenting his own form of rock. For, in addition to portraying the swaggering Kelly, Mick does sing several Australian folk songs appropriate to the period of the picture.

Both "Performance" and "Ned Kelly" seem to be roles made for Mick Jagger since both films deal with the fight of good against evil, the good being in both cases slightly unorthodox by contemporary standards. In "Performance" Mick is a pop singer - teen idol but he is confronted by the evil of a killer on the run, portrayed by James Fox. In "Ned Kelly", Mick is Ned who was in actual history an infamous high-

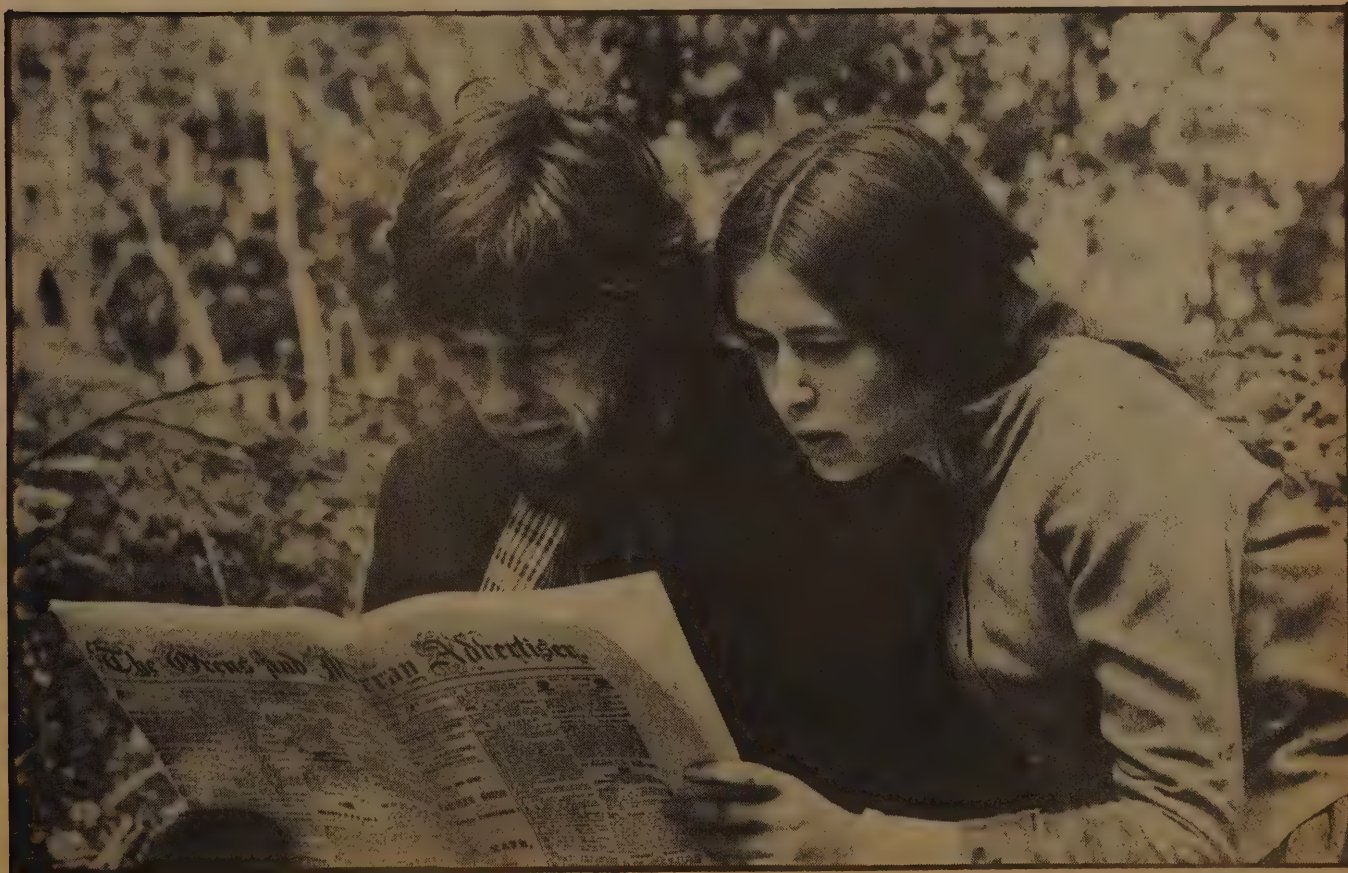
wayman in Australia who has been described as a combination of Jesse James and Robin Hood. Like James, Ned Kelly's gang included members of his family, but he was also revered by the local population like Robin Hood.

Since Mick Jagger has a great deal of pop idol, Robin Hood, and Jesse James about him for the majority of his audience and his critics, it will be interesting to see if his film career blossoms into something which is a little more than a variation of his rock culture musical stance, like for instance playing a good guy businessman in a three button suit. □ Richard and the staff.





*Mick as Turner and his friend Lucy, Michele Breton, in another scene from "Performance".*



*On location in Australia, Mick is caught by the still photographer as he appears in the film.*



What's in a name? Well if the name is Sha- Na-Na there's a great deal in it. Twelve boys come out on stage, two are in leather jackets that have sixteen zippers each. You expect a pair of brass knuckles to appear. Three guys are dressed in gold lame jumpsuits equipped with gold lame boots. The rest of the group comes out in assorted tee shirts, polo shirts and one Mickey Mouse sweat shirt. Each of the guys wears white socks that are completely visible because of the length of their trousers. One spits. . . .they look the audience over menacingly. Those who have already seen them perform, know what's about to happen and smile. . . . those who've only heard about them stare curiously. They break into sha na na na na na na na na na ... Get A Job . . .sha na na na na na na na. . . .The audience smiles. . . .they're not sure if it's a put on because all of the guys are all so damn serious. Anyone who remembers the rockin' 50's. . . .knows that they were also the sentimental 50's. That's why when Rob Leonard sings Teen Angel, he sings it with such emotion (exaggerated of course) that the entire audience breaks up. Their choreography which is centered around

Bob Leonard the group's leader, is a foreign language major with a passion for the sound of vintage rock. His brother George came up with a basic concept and choreography for the act which has since been embellished by the group's other members. Rob, along with Denny Green and Scott Powell, form Sha Na Na's corps of gold lamés. Al Cooper, Rich Joffe, Dave Garrett and Donny York are the "greasers in

— Who knows — Sha Na Na's popularity may rise to the pitched peak of stardom — being called by its first Sha! □ Connie, Phil, Richard.



# SHA-NA-NAING-

## *A Way Of Life*

Allan dropped the needle on the 45. Ten seconds of rock and roll music passed and Roberta had named the artist, year and publisher. I recalled the song from a WOR all night oldie show of a few months ago. Allan chose another 45 from his vast collection of treasured oldies. Again, within moments, Roberta identified artist, year and publisher. I yawned. As far as I was concerned, Elvis was a vision from the waist up of an ancient Ed Sullivan show, nothing more. These songs of the fifties held no more memories for me than Jimmy and Tommy Dorsey or zoot suits. After another half hour of Roberta's self-inflicted "Name That Tune," it was decided that a little live music should be added to the agenda.

The SCENE was crowded, the usual gang gathered for a few slow drinks, and possibly some conversation with one's favorite rock star. Allan and Roberta were still engaged in a music-less contest of wits when a voice from above announced the next group. "Sha Na Na." Who? I asked of Allan, Music Guru. "The night shall not have been a total waste for you my young flower," Allan smiled, omnipotence overpowering. "Memories are made of hits, be patient."

Nine hoods jumped onto the stage spitting, combing their hair, flexing muscles reminiscent of Charles Atlas 10 Day Home Study dropouts. What heinous crime, I thought, had been committed today to deserve such an evening of torture. A drum roll, and three visions in gold lame joined their greaser partners. "Yip yip yip yip boom boom, get a job. Sha na na na Sha na na na na." Frankly, one yip, and I was sold. 30 minutes proceeded with an entire set of golden oldies in addition to the funniest choreography SINCE Elvis' upper torso appearance on Sullivan.

Ten or so numbers, and the group ended with a rollicking version of "Rock And Roll Is Here To Stay." As far as I was concerned, rock and roll was not being revived, but was the natural progression from acid rock. Being female, my groupie instinct prevailed and I begged Allan for an introduction. I had to meet that cute guitarist whose rendition of "Wipe Out" set my little heart a flutter.

My God, they're intelligent! Such versatility. We talked Mostly about Sha Na Na being college students - 11 Columbia, 1 Brooklyn College. Their voices so sweet and melodic. Most of the Sha Na Naites came straight from the Columbia chair. How ironic. But why rock and roll! someone ventured to ask. "The problem with progressive rock is," began Elliot Cajn, 21 and from Brookline, Mass. "Well, take any show at the Fillmore. You go and hear a group

riff for 45 minutes. You leave and the music remains in your soul, but who can hum a riff?"

Alan Cooper, 19 from Los Angeles, removed his pack of CAMELS, which had been tucked into his rolled up shirt sleeve, and pulled out a NEWPORT. "We are always being asked whether or not we are a put - on." "Is Sha Na Na a put - on?" I asked. I was told that Sha Na Na is merely trying to recapture the happy, uncomplicated life style which has somehow been discarded through the years. "Our music" Alan Cooper concluded, "is getting back to the roots. Before rock musicians can build on the Beatles they have to get back to the roots." Maybe that is the significance of "Get Back."

Who knows. Who cares? SHA NA NA is a release. Makes you think of double dating at the local drive-in ("even I remember that era), the real "midi" skirts, and ponytails (on chicks!)

Last week I took a rather reluctant friend to see SHA NA NA. Before the show, I took her backstage and introduced her to 12 college students. We were talking to Jocko, the drummer and suddenly someone announced that it was time to "Get greased" (Sha Na Naese for changing into their stage gear.) Transformed right in front of our very eyes, were, in my friends terms, "a recreation of Frankenstein's monster: 12 of them!" The metamorphosis of loveable Jocko into an intolerable ogre. I felt five nails clutching at my arm and a frightened voice whispering, "Please let's get out of here." We exited to the audience and waited for Sha Na Na's entrance. Sitting next to us were three real, honest-to-goodness greasers, complete with chains and profanity spread across their leather jackets. My friend trembled. Sha Na Na entered. Everyone laughed and clapped and danced. Including my friend and the three greasers. The audience joined in to several numbers and seemed to be especially fond of "Teenager In Love" and "In The Still Of The Night." A glance through the audience and a shock. Almost all were younger than myself.

One of the most outstanding points that Sha Na Na offers is not only their ability to perfectly recreate the the voices of our beloved singers of the fifties, but to eliminate and redo the imperfections of some of the old tunes. Apparently the harmony on many of the oldies is off. Sha Na Na cleans it up. Sings it tighter. I got hold of some of those originals and then played my Sha Na Na album, and you know something? They're right!" □ Susan Kazick

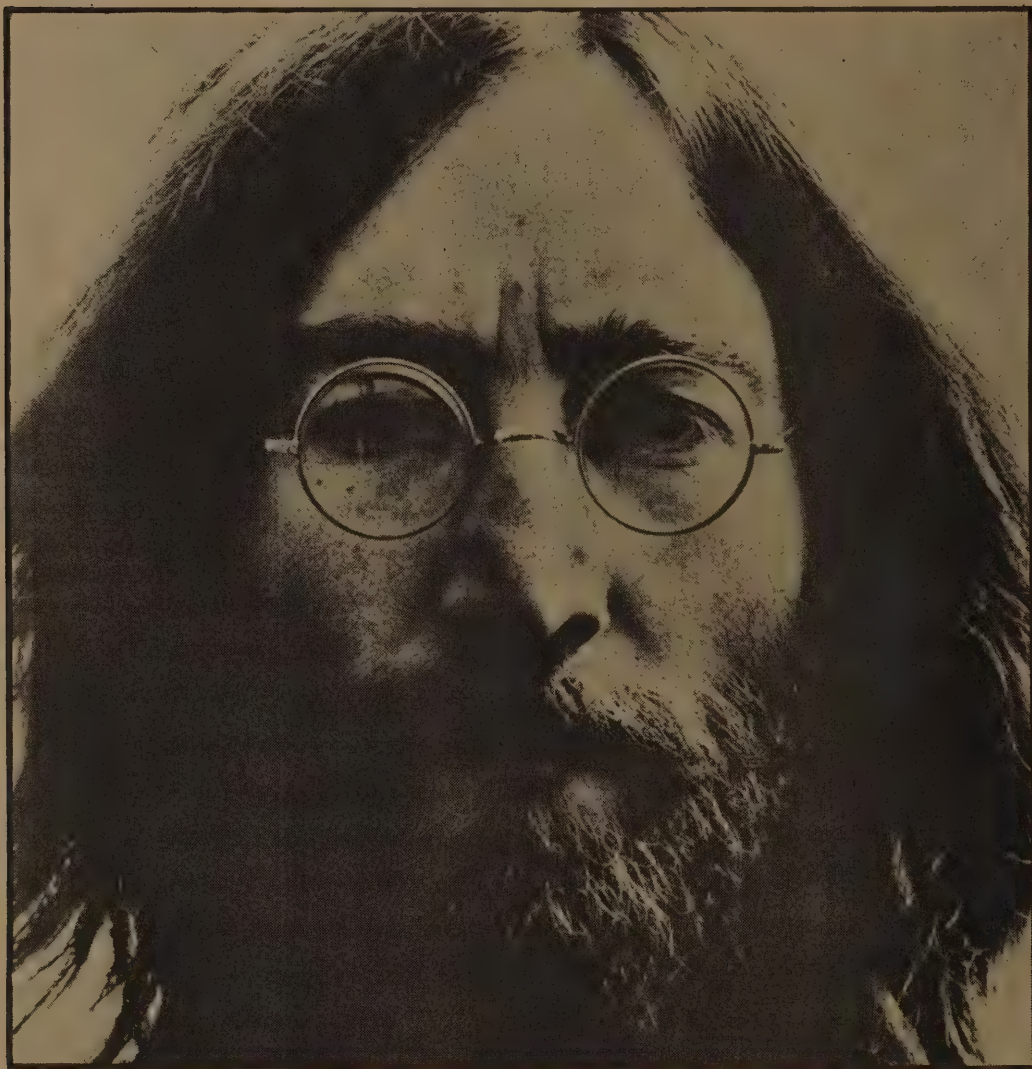


# LENNON :

---

## *I Won't Sell Out*

---



They call him an embarrassment, a joke, and a man too interested in his own publicity. They talk about white bags, long hair, posing nude, pirate ships, recording in a hotel room, staying in bed for a week, money.

Very few talk about the stomachs swollen with hunger, Vietnamese villagers burned alive, men crippled for life, a year to talk about peace, delegates around a table, Biafra, the Bomb.

If John Lennon ever pricks a conscience, he lets the guilt fly out, deflates his cause and gives the outlet. Never mind Vietnam, never mind Biafra, look at those nuts in the bag...

These are the knocks, this is the criticism, and if it's all true then the chances are that in the fullness of time John Lennon

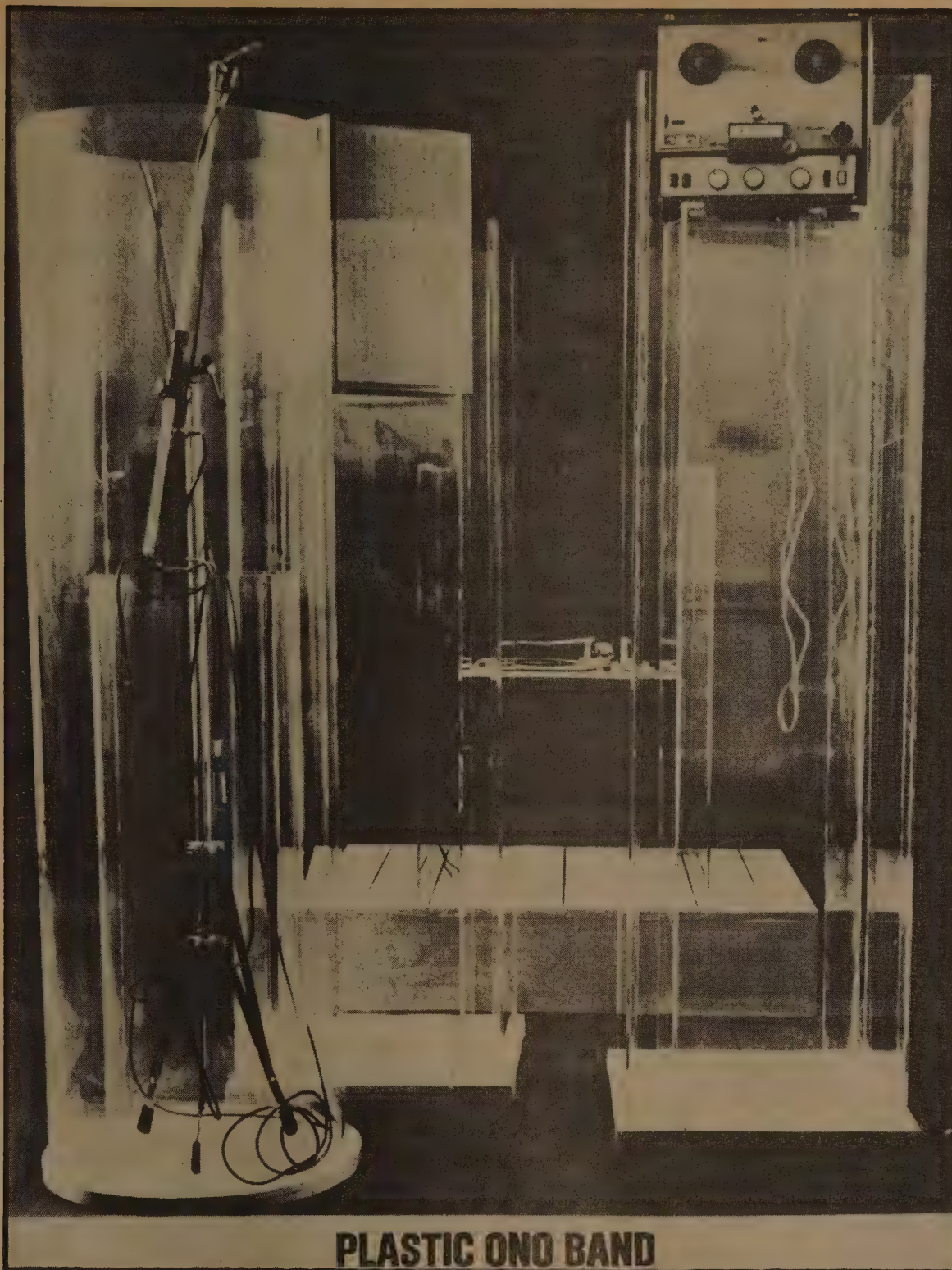
will end up as the most expensively bankrupt ex-Beatle of all. And still the world will be without peace.

My own view is a belief in his sincerity, tempered with a near-screaming hope that one day soon he'll come in just a little from the world of the bizarre.

I want him to win.

Talking about the furor which followed when he returned his MBE and the reasons he gave in his letter, John said, "What a drag that thing was about, it doesn't matter if I've given the MBE back, technically I'll always be an MBE. That's like I'll always be a Beatle."





**PLASTIC ONE BAND**

"Just say I hadn't put that line on my letter about 'Cold Turkey' dropping down the charts. What would they have attacked? And they're going to attack man - whatever."

"If it hadn't been 'Cold Turkey' the whole concentration would have been on insulting Her Majesty. Instead they printed what I had to say in the letter, and whether my Auntie is going to be hurt."

"And anyway, it's not that serious. Our whole game is to say

to people that WAR ITSELF is a game that's gone too far. The problem with the revolutionaries is that they get so serious - so involved - that they're now playing the politician's game - the Establishment's game."

"You don't win like that. We think that's the mistake that Martin Luther King and Ghandi made...by becoming the Leader and The Saint and The Holy Man Who Does No Wrong. Nobody likes Saints alive, they like them dead. And we don't intend to be





dead Saints, we'd rather be living freaks."

"Yoko and I keep fighting for what we believe by rebounding mentally against each other. This thing we have together is telepathic. We've been together almost 24 hours a day for almost two years."

"Couple pick up on us, of course. There was a guy interviewing us the other day and he was saying that he and his wife were listening to the "Wedding Album" at home and his wife was saying, "What is it?" and all that. And then they sat together and halfway through it she came over and kissed him. And he said to her "That's what it's all about". That was so rewarding, man.

"There's never been a couple to identify with before. That's our gimmick. Our gimmick is that we're a living Romeo and Juliet.

"And you know, the great thing about our influencing in this way, is that everybody's a couple. We're all living in pairs. And if all the couples in the world who are in love identify with us....and our ideas go through them....what percent of the population is that? And then let's all turn on the one complaining about the image and why did you get it out, and all that! Let's get with the lovers first, they're the ones who are going to produce all the children."

Yoko: "He's right. If you can't work on being a couple then how can you work on the world?"

We talked about FEAR.

Said John, "Fear comes and goes. I have the same fears and paranoia that anybody has, and I have a real fear of dying, or Yoko dying before me when we're sixty, and all the other insane fears. Any fear you've got, I've got. People think Yoko and I must be in an immune state of glorious luxury.

"They think Money saves you. But we're very insecure. You tell me any fear you've got and I can tick it off."

We talked about REGRETS.

"I have day-to-day regrets but they don't affect my future attitude. I like to play the future blind. I like to play conceptual chess, rather than have the chess on the board."

We talked some more about the Beatles.

"The way we all feel in the Beatles today is a bit of a residue of all the meetings we had at the time of the ATV-Northern Songs thing. We were together every day for these terrible, terrible meetings which made us uptight. It's all that, that's still in the air between us. It's nothing that serious. It was just so hard for us."

"We had to listen to all this jazz about business, and hear about banking, and try and think about the technicalities.

"We got to hear how much we'd wasted, and that was a real bringdown. It put all of us in the Beatles into the wrong situation. I don't like to think about the money I've wasted. The John Lennon of ten years ago would have sworn his head off. I mean...I still did. It was such a waste. I'd sooner have given it away to some deserving gypsy.

We talked of the "Get Back" film to be produced in the New Year...." No, George doesn't have a row with me in it. I think he had a bit of a barney with Paul, but you don't see it. He's just there one day, and not the next."

"George said, 'I'm leaving, and we carried on, and then he came back.'"

"When I do things I do, I don't want people to dislike me. I prefer to be loved, obviously. That's the whole ball game. But I want to be loved for myself, not some kind of image."

I'm not going to sell out. I'm not going to play that ball game, prejudice and fear."

We talked about stage fright: "I get nervous and physically sick. I've been away from stage appearances for a long time."

□ Alan Smith.





# ***The NEW YORK ROCK And ROLL ENSEMBLE***

Michael Kamen's View

*The New York Rock and Roll Ensemble is the only group on today's rock scene who can boast of having three Juilliard trained musicians as members. It is this classical background that makes the music of the NY R&R E so distinctive and original and has made them one of New York's favorite groups. Here Michael Kamen who handles electric organ, English horn, guitar, piano, and harp on one occasion or another for the group, discusses their beginnings and their music especially for Hit Parader. □ The Editors.*

Well, I suppose the rock thing started with the drummer in the group. His name is Marty Fulterman. He and I went to high school and he kept on playing rhythm and blues records for me and I kept on laughing at them and saying, you know, 'this is nonsense'. And then we both went to Juilliard. And you know you'd go around and you'd try to earn five dollars or ten dollars playing an oboe in a church or something every Sunday and somebody asked us if we were going to the Juilliard dance. We said, 'Juilliard dance?'. And they said we need a

rock group, we're gonna have a rock group for the party. We said, 'Rock group?'. And Marty was still very interested so he went up and bought a set of drums and we finagled our way into playing that thing. I played guitar and I had some friends play guitar and just assorted instruments and we just played, just an impromptu thing. Played for the Halloween Dance. And it was a lot of fun.

*(continued on page 43)*



# • COMPLETE SONG INDEX •

All I Have To Do Is Dream.....	30
Bells, The.....	34
Bridge Over Troubled Water .....	28
Call Me .....	34
Declaration of Independence, The .....	29
Didn't I.....	32
Do The Funky Chicken.....	29
Don't Worry Baby.....	31
Easy Come, Easy Go.....	31
Everybody's Out Of Town.....	32
Got To Hold On To This Feeling.....	30
Hello It's Me.....	30
Hey There Lonely Girl.....	30
House Of The Rising Sun, The.....	31
If Walls Could Talk.....	33
If You've Got A Heart.....	34

## WORDS TO YOUR FAVORITE HITS

It's A New Day Pt. 1 .....	31
Just Seventeen.....	29
Kentucky Rain .....	29
Ma Belle Amie.....	34
Message From A Black Man.....	31
Mornin' Mornin' .....	32
My Little Friend .....	33
Never Had A Dream Come True .....	30
Rag Mama Rag.....	30
Rainy Night In Georgia .....	32
Rapper, The.....	29
Stir It Up And Serve It .....	32
Thank You.....	33
Thrill Is Gone, The.....	28
Travelin' Band.....	28
Welfare Cadillac .....	33
Who'll Stop The Rain .....	29
You Got Me Hummin' .....	31

### • BRIDGE OVER TROUBLED WATER

(As recorded by Simon & Garfunkel/  
Columbia)

P. SIMON

When you're weary, feelin' small  
When tears are in your eyes I'll dry  
them all  
I'm on your side oh when times get  
rough

And friends just can't be found  
Like a bridge over troubled water  
I will lay me down  
Like a bridge over troubled water  
I will lay me down.

When you're down and out  
When you're on the street  
When evening falls so hard  
I will comfort you  
I'll take your part oh when darkness  
comes

And pain is all around  
Like a bridge over troubled water  
I will lay me down  
Like a bridge over troubled water  
I will lay me down.

Sail on silver girl, sail on by  
Your time has come to shine  
All your dreams are on their way  
See how they shine  
Oh if you need a friend  
I'm sailing out behind  
Like a bridge over troubled water  
I will ease your mind  
Like a bridge over troubled water  
I will ease your mind.

©Copyright 1969 by Paul Simon.

### • THE THRILL IS GONE

(As recorded by B. B. King/  
Bluesway)

ART BENSON

DALE PETITE

The thrill is gone  
The thrill is gone away  
The thrill is gone baby  
The thrill is gone away  
You know you done me wrong baby  
And you'll be sorry someday  
The thrill is gone  
It's gone away from me.

The thrill is gone baby  
The thrill is gone away from me  
Although I'm still livin'  
But so lonely I'll be  
The thrill is gone baby  
It's gone away for good  
Oh the thrill is gone baby  
It's gone away for good.

Someday I know I'll be arm and arm  
baby

Just like I know a good man should  
You know I'm free, free, free now  
baby

I'm free from your spell  
Oh I'm free, free, free now  
I'm free from your spell  
And now that it's all over  
All I can do is wish you well.

©Copyright 1957 by Grosvenor House  
Music. Copyright assigned to Leo Feist,  
Inc. ©Copyright 1970 by Leo Feist, Inc.

### • TRAVELIN' BAND

(As recorded by Creedence Clearwater  
Revival/Fantasy)

J. C. FOGERTY

737 comin' out of the sky  
Won't you take me down to Memphis  
on a midnight ride  
I wanna move, playin' in a travelin' band  
Well I'm flyin' 'cross the land  
Tryin' to get a hand, playin' in a travelin'  
band.

Take me to the hotel  
Baggage gone, oh well  
Come on, come on won't you get me to  
my room  
I wanna move, playin' in a travelin' band  
Well I'm flyin' 'cross the land  
Tryin' to get a hand, playin' in a travelin'  
band.

Listen to the radio  
Talkin' 'bout the last show  
Someone got excited had to call the state  
militia  
I wanna move, playin' in a travelin' band  
Well I'm flyin' 'cross the land  
Tryin' to get a hand, playin' in a travelin'  
band.

Here we come again on a Saturday night  
With your fussin' and a-fightin'  
Won't you get me to the rhyme  
I wanna move, playin' in a travelin' band  
Well I'm flyin' 'cross the land  
Tryin' to get a hand, playin' in a travelin'  
band.

Playin' in a travelin' band  
Playin' in a travelin' band  
Won't you give a child a hand  
Playin' in a travelin' band  
Well I'm flyin' 'cross the land  
Tryin' to get a hand  
Playin' in a travelin' band.

©Copyright 1970 by Jondora Music Co.



# PARADE OF SONG HITS

## • KENTUCKY RAIN

(As recorded by Elvis Presley/  
RCA Victor)

**EDDIE RABBITT**  
**DICK HEARD**

Seven lonely days and a dozen towns  
ago

I reached out one night and you were  
gone

Don't know why you'd run, what you're  
runnin' to or from

All I know is I want to bring you home  
So I'm walking in the rain

Thumbing for a ride on this lonely Ken-  
tucky back road

I've loved you much too long and my  
love's too strong

To let you go never knowing what went  
wrong

Showed your photograph to some old gray-  
bearded men

Sitting on a bench outside a general store  
They said, yes, she's been here, but their  
memory wasn't clear

Was it yesterday, no, wait, the day before

Finally got a ride with a preacher man,  
who asked, "Where you bound on  
such a cold dark afternoon?"

And we drove on thru the rain, I said,  
"Listen, I'll explain,"

And he left me with a prayer that I'd find  
you.

Kentucky rain keeps pouring down

and up

ahead's another town that I'll go walk-  
ing thru

With the rain in my shoes, searching for  
you

In the cold Kentucky rain, in the cold Ken-  
tucky rain.

© Copyright 1970 by Elvis Presley  
Music, Inc. and S-P-R Music Corp.

All rights administered by Elvis Presley  
Music, Inc., New York, N.Y.

## • JUST SEVENTEEN

(As recorded by the Raiders/Columbia)

**M. LINDSAY**

Early in the morning up in Missoula  
It was just about a quarter to four

Laying on my bed tripping in my head  
There came a knock on my door

Before my eyes there was an angel  
And I said, "won't you come inside?"

She said, "I'm just seventeen"

But she looked fine

Just seventeen come on inside.

Help me, help me, help me oh my

Help me, help me, baby

Help me, baby oh my.

Later in the morning up in Missoula  
Morning sunshine coming through on  
my floor

I was feeling weak about to fall asleep  
There came a knock on my door

Before my eyes was a policeman  
And he said, "We got to take a ride"

'Cause she was just seventeen  
But she looked fine

Just seventeen and that's a crime.  
© Copyright 1970 by Boom Music.

## • THE RAPPER

(As recorded by Jaggerz/Kama Sutra)

**DON IRIS**

Hey girl I'll bet you there's someone out  
to get you

You'll find him anywhere on a bus in a  
bar in a grocery store

He'll say "Excuse me haven't I seen you  
somewhere before?"

Rap-a-rap-a-rap  
They call him the rapper

Rap, rap, rap you know what he's after.

So he starts his rappin'  
Hopin' something will happen

He'll say he needs you, a companion, a  
girl he can talk to

He's made up his mind  
He needs someone to sock it to

Rap-a-rap-a-rap  
They call him the rapper

Rap, rap, rap you know what he's after.

He's made an impression  
So he makes a suggestion

"Come up to my place for some coffee,  
tea or me."

He's got you where he wants you  
Girl you better face reality

Rap-a-rap-a-rap  
They call him the rapper

Rap, rap, rap you know what he's after

Rap, rap, rap they call him the rapper.

© Copyright 1969 by Sixxus Revival  
Music Company (Division of Jusjag  
Inc.) and Kama Sutra Music Inc.

All rights administered by Kama  
Sutra Music Inc. Used by permis-  
sion of the publisher.

## • WHO'LL STOP THE RAIN

(As recorded by Creedence Clearwater  
Revival/Fantasy)

**J. C. FOGERTY**

Long as I remember the rain been  
comin' down

Clouds of mystery pourin'  
Confusion on the ground

Good men through the ages tryin'  
to find the sun

And I wonder, still I wonder who'll  
stop the rain.

I went down Virginia  
Seekin' shelter from the storm

Caught up in the fable  
I watched the tower grow

Five year plans a New Deal  
Wrapped in golden chains

And I wonder, still I wonder who'll  
stop the rain.

Heard the singer playin'  
How we cheered for more

The crowd had rushed together  
Tryin' to keep warm

Still the rain kept pourin'  
Fallin' on my ears

And I wonder, still I wonder, who'll  
stop the rain.

© Copyright 1970 by Jondora Music  
Co.

## • THE DECLARATION OF INDEPENDENCE

We hold these truths to be self-evident,  
that all men are created equal, that they  
are endowed by their Creator with certain  
unalienable rights, that among these are  
life, liberty and the pursuit of happiness.  
That to secure these rights, governments are  
instituted among men, deriving their just  
powers from the consent of the governed,  
that whenever any form of government be-  
comes destructive of these ends, it is the  
right of the people to alter or to abolish it,  
and to institute a new government, laying its  
foundation on such principles and organi-  
zing its powers in such form, as to them  
shall seem most likely to effect their safety  
and happiness. Prudence, indeed, will dic-  
tate that governments long established  
should not be changed for light and tran-  
sient causes; and accordingly all experience  
hath shown, that mankind are more dis-  
posed to suffer, while evils are sufferable,  
than to right themselves by abolishing the  
forms to which they are accustomed.

But when a long train of abuses and usur-  
pations, pursuing invariably the same ob-  
ject evinces a design to reduce them under  
absolute despotism, it is their right, it is  
their duty, to throw off such government,  
and to provide new guards for their future  
security.

## • DO THE FUNKY CHICKEN

(As recorded by Rufus Thomas/Stax)

**RUFUS THOMAS**

Y'all come on in now, come right on down  
front

I got something I want to show you  
Now y'all heard of the Popcorn

Y'all heard of the Dog

You heard about all your other dances  
But now there's a brand new dance that's  
going around

I want to show you exactly what I'm  
talking about

I'm talking about the funky chicken, y'all  
ready?

You raise the left arm up and your right  
arm too

Let me tell you just what to do  
Start both of 'em to flapping

You start your feet to kicking  
That's when you know, you doin' the  
funky chicken.

You put both arms up across your face  
Your knees start wiggling all over the place

You flap your arms and your feet start  
kicking

Then you know you doin' the funky  
chicken.

Oh, I'm feeling it now  
I feel so unnecessary

This is the kind, this is the kind of stuff  
To make you feel like you want to do  
something nasty

Like waste some chicken gravy on your  
white shirt

Right down front here we go y'all.

You work both arms and you work both  
feet

Use a dab of gravy, you right on the beat  
You flap your arms and your feet start  
kicking

Then you know you doin' the funky  
chicken.

© Copyright 1969 by East/Memphis Mu-  
sic Corp.



# PARADE OF SONG HITS

## •ALL I HAVE TO DO IS DREAM

(As recorded by Glen Campbell/  
Bobbie Gentry/Capitol)

**BOUDLEAUX BRYANT**

When I want you in my arms  
When I want you and your charms  
Whenever I want you  
All I have to do is dream  
Dream dream dream  
When I feel blue in the night  
And I need you to hold me tight

Whenever I want you  
All I have to do is dream  
I can make you mine  
Taste your lips of wine  
Anytime night or day  
Only trouble is gee whiz  
I'm dreaming my life away  
I need you so I could die  
I love you so that is why  
Whenever I want you  
All I have to do is dream  
Dream dream dream

© Copyright 1958 by House of Bryant.

## •RAG MAMA RAG

(As recorded by The Band/Capitol)  
**J. ROBBIE ROBERTSON**

Rag mama rag  
I can't believe it's true  
Rag mama rag  
Oh what did ya do?  
I crawled up to the railroad track  
Let the 419 scratch my back.

Sag mama sag  
What's come over you  
Rag mama rag  
I'm pullin' out your gag  
Gonna turn you loose like an old caboose  
Gotta tail I need to drag  
I ask about your turtle and you ask about  
the weather  
Well if I can't jump a hurdle  
Then we can't get together  
We could be relaxing in my sleepin' bag  
But all you wanna do for me mama is  
Rag mama rag  
There's no where to go  
Rag mama rag  
Come on res-in' up the bow.

Rag mama rag  
Where do ya roam  
Rag mama rag  
Bring your skinny little body back home  
It's dog eat dog and cat eat mouse  
You can rag mama rag all over my house.

Hailstones beatin' on the roof  
The bourbon is 100 proof  
Its you and me and the telephone  
Our destiny is quite well known  
We don't need to sit and brag  
All we gotta do is rag mama rag mama rag  
Rag mama rag  
Where do you roam  
Rag mama rag  
Bring your skinny little body back home.

© Copyright 1969 by Canaan Music, Inc.

## •(HEY THERE) LONELY GIRL

(As recorded by Ed Holman/ABC)

**EARL SHUMAN  
LEON CARR**

Hey there lonely girl, lonely girl  
Let me make your broken heart like new  
Oh, my lonely girl, lonely girl  
Don't you know this lonely boy loves you?

Ever since he broke your heart you seem  
so lost  
Each time you pass my way  
Oh, how I long to take your hand  
And say don't cry, I'll kiss your tears  
away  
Hey there lonely girl, lonely girl  
Let me make your broken heart like new

Oh my lonely girl, lonely girl  
Don't you know this lonely boy loves you?

Hey there lonely girl, lonely girl  
Let me make your broken heart like new  
Oh, my lonely girl, lonely girl  
Don't you know this lonely boy loves you?  
Oh my lonely girl, lonely girl  
Don't you know this lonely boy loves you?

You think that only his two lips can kiss  
your lips  
And made your heart stand still  
But once you're in my arms you'll see  
No one can kiss your lips the way I will

© Copyright 1962 by Famous Music Corporation. Copyright © 1963 and 1970  
by Famous Music Corporation.

## •NEVER HAD A DREAM COME TRUE

(As recorded by Stevie Wonder/Tamla)

**MOY  
WONDER  
COSBY**

I never, never had a dream come true  
In my every dream I'm loved by you  
And we're free as the wind  
And true love is no sin  
Therefore men are men not machines  
I never, never, had a dream come true  
Without you the world out there is painted  
shades of blue

Since our roads never crossed  
A word just to please the boss  
They might as well get lost in my dreams.

I never, never had a dream come true  
Guess I'm gonna dream about you baby  
my whole life through  
Seems my folks are ashamed  
Said I ain't worth a thing  
But I'm glad I'm chained to my dreams  
Keep on dreaming, sing along with me.

© Copyright 1969 by Jobete Music Co., Inc.

## •GOT TO HOLD ON TO THIS FEELING

(As recorded by Jr. Walker/Soul)

**JOE HINTON  
PAM SAWYER  
JOHNNY BRISTOL**

A day without the shining sun is a day  
without your lovin' babe  
One look, one look and we'll feel as one  
That's how easy we communicate  
A single match can make a fire begin  
A single kiss and I'm warm within girl  
Gotta hold on to this feeling  
Gotta hold on to this feeling we got  
Gotta hold on to this feeling  
Gotta hold on to this feeling we got.

Gonna blow, blow for you cause I love,  
love, love you now  
Your love, your love gotta hold on me  
now  
Don't change and turn cold on me girl  
No heart's got a sign guarantee  
Your loyalty depends on me  
If love, if love could sign the dotted line  
It would surely sign your name next to  
mine  
To be sure we keep the love we've got  
Just keep them kisses heavy and hot girl  
(Repeat chorus).

© Copyright 1969 by Jobete Music Co., Inc.

## •HELLO IT'S ME

(As recorded by Nazz/SGC)

**TODD RUNDGREN**

Hello it's me I've thought about us for  
a long long time  
Maybe I think too much but something's  
wrong  
There's something here that doesn't last  
too long  
Maybe I shouldn't think of you as mine.

Seeing you or seeing anything as much  
as I do  
I take for granted that you're always  
there  
I take for granted that you just don't  
care  
Sometimes I can't help seeing all the way  
through  
It's important to me  
That you know you are free  
Cause I never want to make you change  
for me  
Think of me you know that I'd be with  
you if I could  
I'll come around to see you once in a  
while  
Or if I ever need a reason to smile and  
spend the night  
If you think I should  
Sometimes I thought it wasn't so bad.

© Copyright 1969 by Screen Gems -  
Columbia Music, Inc., New York, New  
York.



# PARADE OF SONG HITS

## •THE HOUSE OF THE RISING SUN

(As recorded by Frijid Pink/Parrot)  
**AL PRICE**

There is a house in New Orleans  
They call the rising sun  
And it's been the ruin of many a poor boy  
And God, I know, I'm one.

My mother was a tailor  
Sold my new blue jeans  
My father was a gamblin' man  
Down in New Orleans.

Only thing a gambler needs  
Is a suitcase and a trunk  
And the only time he'll be satisfied  
Is when he's all a-drunk.

Oh mother, tell your children  
Not to do what I have done  
Spend your lives in sin and misery  
In the house of the rising,  
The house of the rising sun.  
Well, I've got one foot on the platform  
The other foot on the train  
I'm going back to New Orleans  
To wear that ball and chain.

Well, there is a house in New Orleans  
They call the rising sun  
And it's been the ruin of many a poor boy  
And God, I know, I'm one.

©Copyright 1964 by Keith Prowse  
Music Publishing Co., Ltd., London,  
W. C. 2, England. Assigned to Al Gallico  
Music Corp., 101 West 55th Street,  
New York, 19, N. Y., U.S.A. For the  
U.S.A. and Canada.

## •DON'T WORRY BABY

(As recorded by The Tokens)  
**BRIAN WILSON**  
**ROGER CHRISTIAN**

Well it's been buildin' up inside of me for  
oh I don't know how long  
I don't know why but I keep thinkin'  
something's bound to go wrong  
But she looks in my eyes  
And makes me realize  
When she says don't worry baby  
Everything will work out all right  
Don't worry baby.

I guess I should have kept my mouth shut  
when I start to brag about my car  
But I can't back down now because I  
pushed the other guys too far  
She makes me come alive  
And makes me wanna drive  
When she says don't worry baby  
Everything will work out all right  
Don't worry baby.

She said now baby when you race today  
Just take along my love with you  
And if you knew how much I loved you  
baby  
Nothing could go wrong with you  
Oh what she does to me  
When she makes love to me  
And she says don't worry baby  
Everything will work out all right  
Don't worry baby.

©Copyright 1964 by Sea of Tunes  
Publishing Co. International Copy-  
right Secured. All Rights Reserved.

## •EASY COME, EASY GO

(As recorded by Bobby Sherman/  
Metromedia)

**DIANE HILDERBRAND**  
**JACK KELLER**

Takin' the shade out of the sun  
Whatever made me think that I was  
number one?

I oughta know easy come, easy go  
Sittin' it out, spinnin' the dial  
Thinkin' about the chump I've been  
I have to smile

Didn't I know easy come, easy go  
She wasn't kind, I wasn't smart

I lost my mind and fell apart  
I had to find myself in time

Now I can start all over again  
Hangin' around, takin' it slow

Happy I found

I still can smile and dig the show

Lettin' me know easy come, easy go.

©Copyright 1969 by Screen Gems -  
Columbia Music, Inc., New York, New  
York.

## •IT'S A NEW DAY PT. 1

(As recorded by James Brown/King)  
**JAMES BROWN**

Fellow things has got too far gone  
We got to let the girls know what they  
got to do for us

It's gotten to be a drag man  
A man can't do nothing no more  
Ha ha ha ha.

It's really a drag

Got to do something

Can I tell 'em look-a here

Girls let me tell you what you got to do  
T as in Tom, c as in Cat, b as in Boy  
so mellow

Nobody can get through

When he asks you do you love him

Smile and kiss his cheek

Walk away and shake your hips

Make sure you got him weak

Don't let nobody take care of your busi-  
ness better than you do

Do what he wants give him what he wants

Respect will come to you

And then you can hold your man

You can hold your man

You can hold your man, your man

Oh oh oh hey.

Never get too confident where there's no-  
thing you want to know

Cause that's the time you lose your thing

Then you got to go

You know you got what it takes to be the  
untold boss

Use your thing so carefully

It won't be a total loss

Sister when you love your man be careful  
how you tell him that

He will put you back in a corner

And use you like a Sunday hat

Good, God, get it fella, yeah fellas

Can I get me some help, can I get me  
some help

Let me have some help, can I get a  
witness

Said I need a witness, said I need a  
witness

I wanna witness over there

Can I get a witness

I wanna witness over here

I'm a witness right here Wait a minute.

©Copyright 1970 by Dynatone Publish-  
ing Company.

## •YOU GOT ME HUMMIN'

(As recorded by Cold Blood/San  
Francisco)

**HAYES**  
**PORTER**

Hmm Hmmm Hmmm Hmmm

I don't know what you've got

But it sure is getting to me

It makes my cold nights hot

Hot wind just blows right through me

All the power baby is in your hands

Cause you got me hummin' yeah you  
got me hummin' yeah.

I wake up early at night

I can't go back to sleep

Even walk on the red light

Tie-tongued when I try to speak

If I try to walk that's when my feet

start running

Cause you got me humming.

©Copyright 1966 by Pronto Music Corp.  
and East/Memphis Music Corp.

## •MESSAGE FROM A BLACK MAN

(As recorded by the Temptations)  
**NORMAN WHITFIELD**  
**BARRETT STRONG**

No matter how hard you try

You can't stop me now

No matter how hard you try

You can't stop me now

Yes, my skin is black

But that's no reason to hold me back

Oh think about it, think about it, think

about it, think about it

Think about it, think about it, think about

it.

I have wants and desires just like you  
So move on aside cause I'm a-comin'  
through

Oh no matter how hard you try you can't  
stop me now

No matter how hard you try you can't stop  
me now.

Yes, your skin is white

Does that make you right

Walk on and think about it, think about

it, think about it, think about it

Think about it, think about it, think about

it.

This is a message, a message to y'all  
Together we stand, divided we fall

Black is a color just like white

Tell me how can a color determine whether  
you're wrong or right

We all have our faults yes we do

So look in your mirror

What do you see, two eyes a nose and a  
mouth just like me

Oh your eyes are open but you refuse to see  
The laws of society were made for both

you and me

Because of my color I struggle to be free  
Sticks and stones may break my bones

But in the end you're gonna see my friend  
No matter how hard you try you can't stop

me now

No matter how hard you try you can't stop  
me now.

©Copyright 1969 by Jobete Music Co.,  
Inc.



# PARADE OF SONG HITS

## •MORNIN' MORNIN'

(As recorded by Bobby Goldsboro/  
United Artists)

DENNIS LINDE

Hi ho and off I ride  
Gonna make it back home  
Gonna drive all night  
Got some food and some coffee too  
Spend the night on the road  
Just to be with you.

In the mornin' mornin' I'll be with you  
In the mornin'  
In the mornin' mornin' gonna get you  
In the mornin'.

I'll make the best time I can  
Keep one eye on the mirror for the  
policeman  
This ol' car 'bout to come unglued  
But I'll drive it to death  
Just to be with you.  
(repeat chorus)

I guess that your folks were right  
I'm a fool that ran to the city life  
I'll admit I had my bad luck  
But I'll be a new man when the sun comes  
up  
(repeat chorus).

© Copyright 1969 by Combine Music,  
Inc.

## •RAINY NIGHT IN GEORGIA

(As recorded by Brook Benton)  
TONY JOE WHITE

Hoverin' by my suitcase  
Tryin' to find a warm place to spend the  
night  
A heavy rain a-fallin'  
Seems to hear your voice callin', it's all  
right.

A rainy night in Georgia  
A rainy night in Georgia  
I believe it's raining all over the world.

How many times I've wondered  
It still comes out the same  
No matter how you look at it

You just got to do your own thing  
Neon signs a-flashing  
Taxi cabs and buses passing through  
the night  
The distant moanin' of the train  
Seems to play a sad refrain to the night  
(Repeat chorus).

I find me a place in a box car  
So I take out my guitar and pass some  
time  
Late at night when it's hard to rest  
I hold your picture to my chest  
And I'm all right  
(Repeat chorus).

© Copyright 1969 by Combine Music  
Corp.

## •DIDN'T I (BLOW YOUR MIND THIS TIME)

(As recorded by Delfonics/Philly  
Groove)

THOM BELL  
WM. HART

I gave my heart and soul to you girl  
Didn't I do it baby  
Didn't I do it baby  
Gave you a love you never knew  
Didn't I do it baby  
Didn't I do it baby  
I tried so many times and that's  
no lie  
It seems to make you laugh each  
time I try  
Didn't I blow your mind this time,  
didn't I  
Didn't I blow your mind this time,  
didn't I  
Listen.

I thought that heart of yours  
was true girl  
Now didn't I think it baby  
Didn't I think it baby  
But this time I'm really leaving you  
girl  
Hope you know it baby  
Hope you know it baby.

Ten times or more yes I walked out  
the door  
Get this thing through your head  
There'll be no more  
Didn't I blow your mind this time,  
didn't I  
Didn't I blow your mind this time,  
didn't I  
Didn't I do it baby  
Didn't I do it baby  
Didn't I do it baby  
Didn't I do it baby.

Ten times or more yes I walked out  
the door  
Get this thing through your head  
There'll be no more  
Didn't I blow your mind this time,  
didn't I  
Didn't I blow your mind this time,  
didn't I  
I gotta leave you baby.

© Copyright 1970 by Nickel Shoe  
Publishing Co., and Bellboy Music.

## •STIR IT UP AND SERVE IT

(As recorded by Tommy Roe/ABC)

TOMMY ROE  
FREDDY WELLER

Stir it up and serve it  
Shake it all around  
Everybody's groovin' to what you're  
puttin' down  
Stir it up and serve it  
It's looking so exciting  
And when you move it closer  
You make it so inviting  
When I watch you do the things you do  
Now all right girl  
It makes me hungry for you  
So stir it up and serve it  
We'll have a celebration  
Everybody's welcome, don't need  
an invitation  
Stir it up and serve it  
Girl you're really cooking  
I can't wait to hold you  
When there's nobody looking.

© Copyright 1968 by Low-Twi Music  
Incorporated and Lowery Music  
Company Incorporated.

## •EVERYBODY'S OUT OF TOWN

(As recorded by B. J. Thomas/  
Scepter)  
HAL DAVID  
BURT BACHARACH

Where have the people gone  
Seems like there's no one hangin' on  
Look through the windows the houses  
are empty  
Hey, everybody's out of town  
Seems like I'm the only one aroun'  
All of the streets are bare  
No traffic tie-ups anywhere  
Don't have to wait for a seat at  
the movie  
Hey everybody's out of town  
Seems like I'm the only one aroun'

Everyone's moved out from the ghetto  
Lots of space, empty apartments  
no more pollution  
Plenty of class rooms every place  
And it looks like we're ready to give  
it one more try  
This time there'll be no alibi  
I'm gonna send out a message to  
Noah  
Hey better send some people  
down  
Everyone on earth is out of town.  
© Copyright 1970 by Blue Seas Music  
Inc. & Jac Music Co., Inc.



# PARADE OF SONG HITS

## ●MY LITTLE FRIEND

(As recorded by Elvis Presley/  
RCA Victor)

### SHIRL MILETE

My warped and worried mind resorts to  
wanderin' off to ponder things I never  
talk about  
Pretty girl I used to know  
But wouldn't know if we met face to face  
And defying every logic known  
I wish the time machine could take me  
back again  
To the wonder of my first love  
The old folks teased me 'bout referring  
her as only my little friend.

Somewhere far away, and maybe not so far  
away  
A child has grown into a woman of the  
world  
I assume this knowing that she knows so

much of life at such a tender age  
I learned from her the whispered things the  
big boys at the pool hall talk about  
The thrill and disappointment, fear and  
shame that first love brings  
But oh how I thought I loved my little  
friend.

The fragrance of the green grass mingled  
with the scent of love and womanhood  
A moonlight night I kissed and cried and  
swore I'd never touch another girl  
But time moved fast and I moved on and  
I loved others time and time again  
But with each time I thought of her and al-  
ways gave a little more  
A symbol of remembrance for my little friend.

© Copyright 1970 by Elvis Presley  
Music, Inc. and Last Straw Music,  
Inc.

All rights administered by Elvis Presley  
Music, Inc., New York, N.Y.

## ●WELFARE CADILLAC BLUES

(As recorded by Guy Drake/Royal  
American 1)

### GUY DRAKE

(Recitation)

Now, I've never been much, in fact I've  
been poor all my life  
The only thing I won is a bunch of  
children and a wife  
Now this old house I live in, it ain't  
nothin' but a shack  
But somehow, I always managed somehow  
to drive me a brand new Eldorado  
cadillac.

The back door steps, they done fell  
plumb down  
The front screen doors off and lying out  
there somewhere on the ground  
The wind just now whooped up another  
piece of that tar roofing off the back  
Lord! I sure hope it don't skin up that  
new Eldorado cadillac.

The front porch post fell loose at the  
bottom  
And I ain't gonna try to fix 'em 'cause  
the floor's just too darn rotten  
In winter time we sometimes have all that  
snow blowin' in thru the cracks  
If it gets too rough we just all pile up and  
sleep out there in that new Eldorado  
cadillac.

I know this old house I live in ain't much,  
but I sure don't pay no rent  
I get a check the first of every month from  
this here federal government  
Every Wednesday I get commodities,  
sometimes four and five sacks  
Pick 'em up down at the welfare office  
driving this new Eldorado cadillac.

Some people call me crazy and I've even  
been called a fool  
But all my children get free lunches and  
all them free books down at school  
We get peanut butter and cheese, and man!  
They give us flour by the sack  
'Course them welfare checks, they meet  
the payments on this new Eldorado  
cadillac.

Now the way I see it, all them other  
people are the fools  
'Cause they work hard to pay their taxes,  
just to send my young uns thru school  
The salvation army cuts their hair and  
give us clothes to wear on our backs  
So we can dress up and get sharp and  
ride around and show off this new  
Eldorado cadillac.

But things are still gonna get better, at  
least that's what I understand  
They tell me this new president has done  
put in a whole new poverty plan  
He's gonna send us poor folks money,  
man! They say we're gonna get it  
here in stacks  
In fact, my old lady is already shopping  
around for her a new Eldorado  
cadillac!

© Copyright 1970 by Bull Fighter Music.

## ●IF WALLS COULD TALK

(As recorded by Little Milton/Checker)

### ROBERT MILLER

If walls could talk  
I'm sure you'd hear  
A lot of things yeah to make you cry  
my dear  
Ain't you glad, ain't you glad  
Things don't talk, things don't talk.

If doors could tell who turns the knob  
When he's away yeah on the job  
Ain't you glad, ain't you glad  
Things don't talk, things don't talk

If cars could say who's been inside

And who is taken yeah for a ride  
Ain't you glad, ain't you glad  
Things don't talk, things don't talk.

In a world of trouble I'd be  
If things ever told on me  
My love life would be through  
I'm guilty how about you  
If things ever got that way  
Ain't no telling what they'd say  
Ain't you glad, ain't you glad  
Things don't talk, things don't talk  
If your shoes could tell  
Where they're been a-when you claim  
You were visiting with friends  
Ain't you glad, ain't you glad  
Things don't talk, things don't talk.

© Copyright 1965 by Jalyne Corp.

## ●THANK YOU FA LETTINME BE MICE ELF AGIN

(As recorded by Sly & The Family  
Stone/Epic)

### SYLVESTER STEWART

Looking at the devil  
Grinnin' at his gun  
Singers start shakin' I begin to run  
Bullets start chasin' I begin to stop  
We begin to wrestle I was on the top  
I want to thank you fa lettinme be mice  
elf agin  
Thank you fa lettinme be mice elf agin.

Stiff all in the collar  
Fluffy in the face  
Chit chat chatter, tryin'  
Stuffy in the place  
Thank you for the party  
That I could never stay  
Many things is on my mind  
Words in the way  
(Repeat chorus).

Dance to the music all night long  
Everyday people, sing a simple song

Mama's so happy, mama starts to cry  
Papa's still singin' you can make it if  
you try

I want to thank you fa lettinme be mice  
elf agin  
(Different strokes for different folks)  
Thank you fa lettinme be mice elf agin.

Flaming eyes of people fear  
Burnin' into you  
Many men are missin' much  
Hatin' what they do  
Youth and truth are making love  
Dig it for a starter  
Dyin' young is hard to take  
Sellin' out is harder  
Thank you fa lettinme be mice elf agin  
I want to thank you fa lettinme be mice  
elf agin  
Thank you fa lettinme be mice elf agin.

© Copyright 1969 by Stone Flower Music.



# PARADE OF SONG HITS



## •CALL ME

(As recorded by Aretha Franklin/  
Atlantic)

**ARETHA FRANKLIN**

I love you, and I love you and I love  
you too  
Baby will you call me the minute you  
get there  
Hey baby, I love you, and I love you,  
and I love you too  
Baby will you call me the moment  
you get there yeah  
Yeah, baby, my dearest, my dearest of  
all darlings  
I know, I know, I know we've got the part  
Baby, baby, baby, baby, baby

It really don't hurt me that bad yeah  
Because you are taking me with you  
And I'm keeping you right here in my  
arms

It's all because I love you, I love you, I  
love you, and I love you I love you too  
Baby will you call me the moment you get  
there  
Baby will you do that, will you do that  
for me now  
Oh call me, call me now, call me the  
minute, second that you get there  
Baby, baby, baby call me the second you  
get there  
Cause I love you, etc., etc., etc.

© Copyright 1970 by Pundit Music, Inc.

## •MA BELLE AMIE

(As recorded by Tee Set/Colossus)

**HANS van EIJCK**

**PETER TETTEROO**

Ma belle amie  
You were a child of the sun and the sky  
and the deep blue sea  
Ma belle amie  
Après tous les beaux jours je te dis  
merci merci  
You were the answer to all my questions  
Before we're through I want to tell you  
that I adore you and always do  
That you amaze me by leaving me now  
and start a-new  
Ma belle amie I'm in love with you.

Let the birds sing  
For the man after him waits here  
For the man after him waits here.

Ma belle amie  
You were a child of the sun and the  
sky and the deep blue sea  
Ma belle amie  
There was a time that you thought  
that your only friend was me  
You were the answer to all my questions  
Before we're through I want to tell you  
that I adore you and always do  
That you amaze me by leaving me now  
and start a-new  
Ma belle amie I'm in love with you.

© Copyright 1969 and 1970 by Dayglow  
Music NV and Veronica Music editions  
CV Hilversum, Holland. All rights for  
the United States of America and  
Canada assigned to and controlled by  
Legacy Music, Inc.

## •IF YOU'VE GOT A HEART

(As recorded by Bobby Bland)

**D. MALONE**

You know my room caught on fire  
You told my landlord to turn on the heat  
Oh yes you did  
I was down in bed with pneumonia girl  
And you sprinkled ice cubes all around  
my feet  
Oh if you got a heart girl  
Oh it must be of ice  
You got the nerve to ask me to be that  
same fool twice  
And I gave you all my love  
And you abused it in every way  
And you've got the nerve to ask me to be  
your fool twenty-four hours every day.

I work hard for you baby  
Brought you every dime  
And I asked you what more could I do  
You said go out and catch a little overtime  
And my mama called you little daughter  
do wrong  
Mama knows you'll never be mine  
She said son if that girl's got a heart  
Don't you know it's got to be made of ice.

© Copyright 1969 by Don Music  
Company.

## •THE BELLS

(As recorded by the Originals/Soul)

**GAYE  
GAYE  
STOVER  
BRISTOL**

I'll never hear the bells if you leave me  
I'll never hear the bells  
I'll never hear the bells if you leave me  
I'll never hear the bells.

Do you hear what I hear  
When your lips are kissing mine  
Do you hear the bells honey  
Do you hear them ringing  
When I'm kissing you baby  
What do I have to do to make you feel  
the tingling too  
Can't you hear the bells honey  
Say it's just as good to you as it is to me  
I hear the bells  
I hear the bells  
Oh ringing in my ears  
Oh saying do you love me, do you love  
me, do you love, do you love me  
Like I love you oh baby.

True love and joy and faith and all my  
strength I'll give to you darling  
My love is yours exclusively to enjoy  
anyway you want to  
One thing I want you to remember if you  
ever leave me  
I believe I'll go insane  
Darling, I'll never hear the bells again  
No no no no no no  
Oh baby don't leave me, don't leave me  
baby.

© Copyright 1970 by Jobete Music  
Co., Inc.

Let the bells ring  
Let the birds sing  
Let's all give my substitute a big cheer  
Let the bells ring



# NITTY GRITTY

## NITTY GRITTY: THE MUSICIAN'S TECHNIQUE

Writing Songs

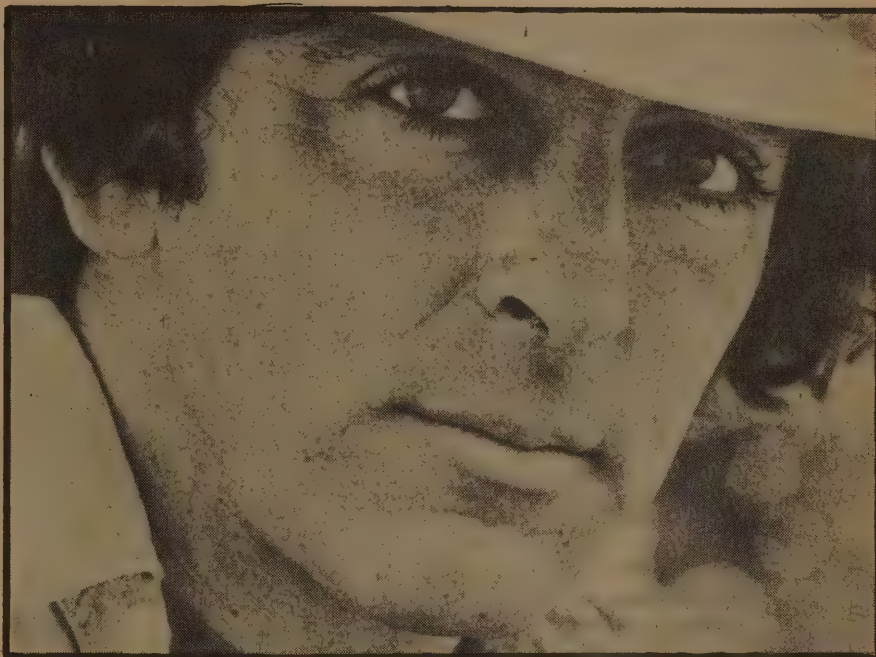
### David Ackles

I can't advise people for their life style in writing. I think either you really desperately want to write and will eventually do it or you don't. And if you are a listener and an observer and you know who you are, those two elements will come together to create something fairly original which will be listened to eventually. I don't really believe that there are fifteen hundred starving genuinely great artists in music, particularly in contemporary pop music. I think that the people with the real gifts and the talent are working. Maybe not so successfully but at least they are being heard because they so desperately want to. And because what they have to offer is original.

I came in the back way. From having written for large choral groups and a couple of collegiate reviews, and minor film scores and that kind of thing. And also from a folk bag where I used to be half of a folk singing team. We did that for a couple of years and that's a part of my music too. But there is no formula for successful writing. The only advice that's valid is to write who you are. And if who you are is interesting, people will listen. But other than that what do you say? Do you say, 'Don't pick up a guitar and start playing blues', just because everyone else is doing it and has done it better than you will ever be able to? I don't know that.

Maybe someone is out there who's ten years old and just beginning to get a feel for music who, in five years will have us falling at his feet. I don't know. So I can't advise that.

I think that there are movements afoot in music right now that will lead us to much broader horizons. At the moment we're going through a rather dreary period of self-analysis in music. In looking at ourselves and saying we've become too plastic, we've become too concerned with musical styles and with more clever - than - clever words. That's true, but the reaction to



that has been to step back ten years and try to pick up the roots again. Well, we can't do that. We're past that. Society has changed. To attempt to do that is even more self-indulgent in the long run.

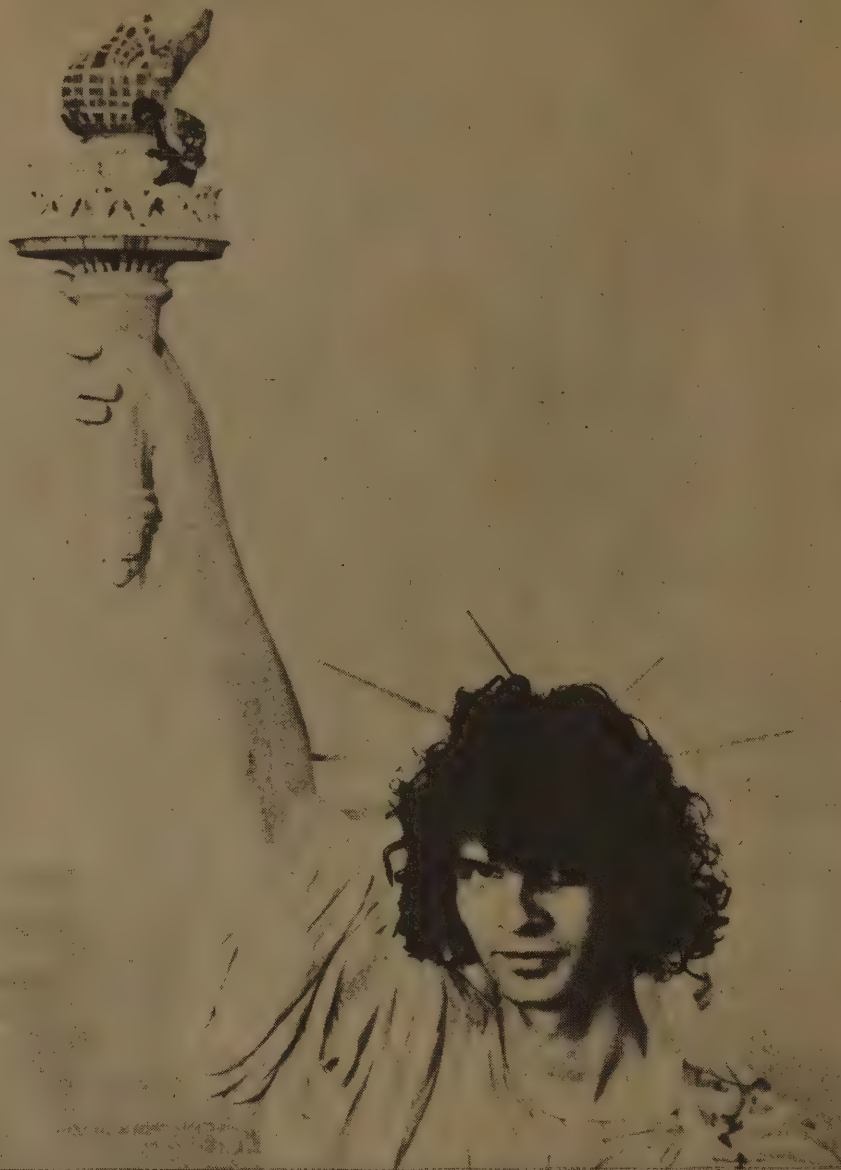
And I think the movements that are afoot is to get a really honest footing from which to begin again. To say, 'Okay, this is where we are right now, this is what society is doing today. This is what I feel about the way things are now.' And there must be a way to express that and it isn't through 1950's rock and it isn't through a revival of country soul or whatever you want to call it. Because I think that's impossible. Everybody has a television set and so we all can look and see what it's like in the rest of the world and it's made us all too much aware of the rest of the world to be simple in that sense. We can be simple in another sense. And I think we need new values.

When I was at the Bitter End several months ago with Spider John Koerner

and Willie Murphy, I was complaining about New York City. My usual bad rap about what it's like to live in the city and how much I longed to get back to the country and all this nonsense. And Willie Murphy had the astuteness to point out that since we are headed for a totally urban society that we had better evolve some new values based on urban living. Find the things that are good and adjust to them. Make them worthwhile. And I think that's the new positive ethic. And as far as whether country music is a part of that, I don't think so. I mean it's great to visit the country, we all need that. I think we need it at least once a month to get out of the city and get into a place where there is earth and water and a lot of sky. But that isn't really what we are about. We are about streets and concrete and we had better learn to make a positive value out of that. And I think out of that reassessment of personal values will come a new kind of music that is urban oriented.

□ David Ackles.





*The man himself, Al Kooper.*

## ***Conversation With MR. KOOPER***

**Introducing Al Kooper is difficult and unnecessary at the same time. Al's been through rock and roll, blues rock, rock, jazz-rock, folk, and every other tag a critic ever applied to today's music. He talks to Hit Parader about himself, his music, and the critics.....**

**HP:** I saw the film "Festival" recently. Do you remember that? That whole Dylan thing?  
**Al:** Yeah.

**HP:** Did you guys practice a lot or did you sort of get together that day and form a rock and roll band?

**AL:** Well, I'd played with Dylan on record and Bloomfield had too, so it seemed being that I didn't have a band, to use Bloomfield's



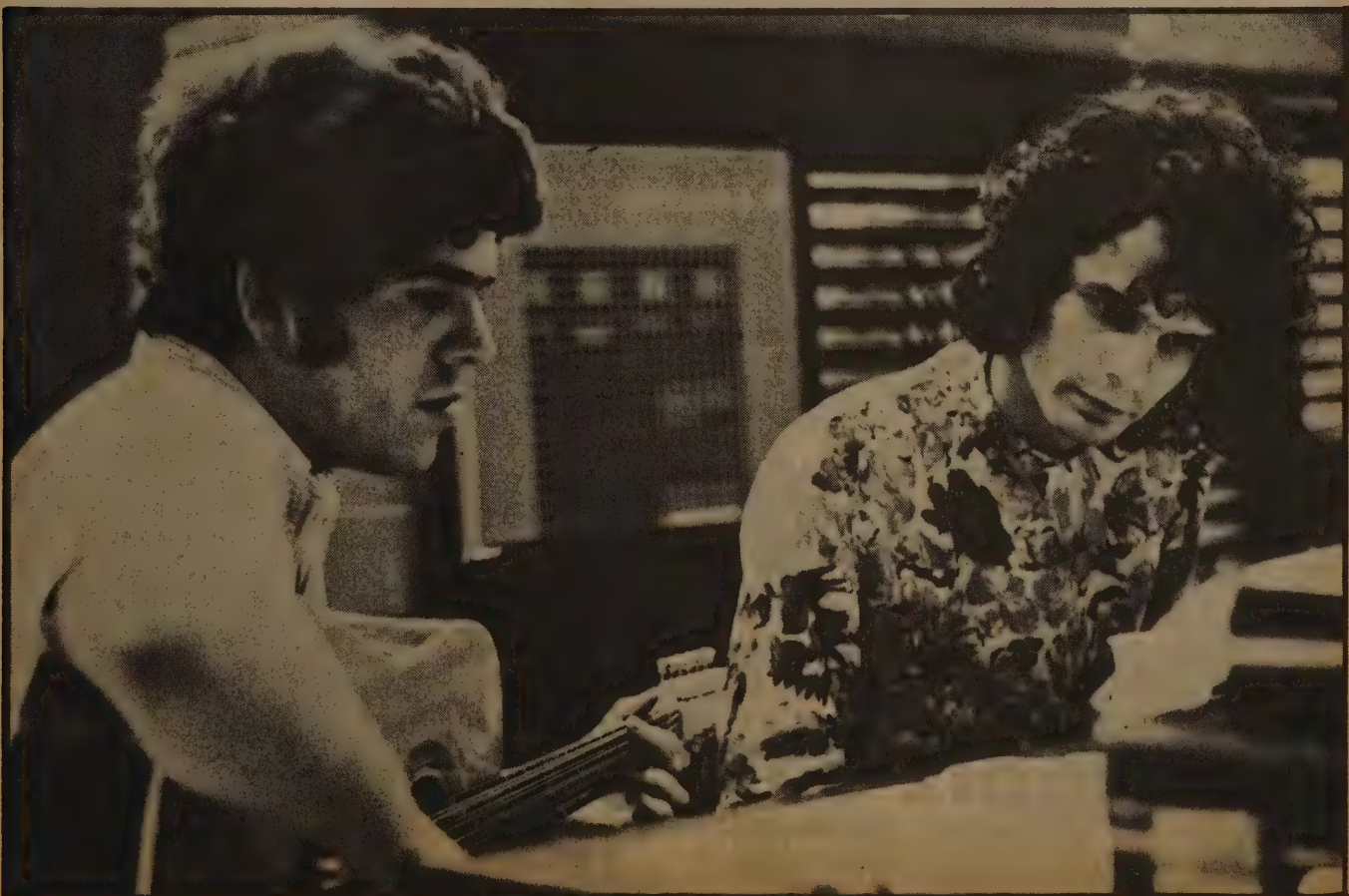
band for Dylan to play electric at Newport. So we rehearsed all that night, the night before we played and it was sort of disastrous rehearsing cause they were blues musicians and had a lot of trouble picking up on the tunes. But we did it anyway. And it was fun.

**HP:** Talking about all the scams in which you have involved yourself in at one point or another, and you don't seem to have stopped, you know, you played some piano for The Stones recently .... how do you manage to get involved in all these little side things .... which sometimes become major things for you for a while and sometimes don't. But it seems like you're always there.

**AL:** Now...actually when I got married I stopped going out. I don't go out at all at night, I just go to the office during the day so I don't hang out at all. I used to really enjoy playing with different people which came from being a studio musician. And I had to give up being a studio musician to be in the Blues Project full time. And so I missed it tremendously because it was a ... it's a big challenge to your musicianship to be on somebody else's session and try to play somebody else's music the way they want you to play it. Which I enjoy doing more than anything else. And so I would just go to other people's sessions to watch and then eventually end up playing which is how I played with Dylan originally.



*"The thing I do best is playing the right note in the right place..."*



*Al works with Tim Rose on a song.*





*"I'm not really a super organ player or piano player like Lee Michaels or the cat with the Nice, Keith Emerson or any of those people."*

Now more than ever I'm bored, really bored, so I would dig to do it more now but I'm sort of out of it from not hanging out any more.

The Rolling Stones thing was I went to England and Nicky Hopkins was in America so it just seemed logical. So they called

me up. And nobody knew I was in England. It was amazing how they found me. Cause I had come to England cause I'd been in the studio for two months and I wanted to get away from that. I said, 'Well I'll go shopping and rest for three or four days.' And they called me up and said, 'Will you play on the

session?' And it's the kind of thing you can't turn down and then my friend found out I was there, Denny Cordell, and I played on a Joe Cocker thing. So I had to run away from England and back to America (laughs). But now I would welcome it because I haven't been doing too much stuff now.

**HP:** What's it like, what's the emotional feeling like of walking into somebody else's session? Do you have to have a certain amount of confidence in yourself to do that? I would be scared to do that.

**AL:** Well, I never think I'm gonna be able to do it. I mean I have a certain amount of self-confidence I'm not really a super organ player like Lee Michaels or the cat with the Nice, Keith Emerson, or any of those people. But the thing that I do best is putting the right note in the right place as opposed to being like very technically proficient. And so it's scary but it's also a challenge and that's what I like most about being in this thing is the challenges. And so it's really like the best thing I could do is to do that because it taxes my mind and it makes me work and it's also you're contributing to somebody else's thing which is really a nice thing to do and you know I don't ask to get paid for it and usually don't you know. So it's not a money thing, it's just a fun thing. Challenge equals fun in my mind. So that's really where it's at.

**HP:** You said, 'Putting the right note in the right place'. For a long time, maybe we're coming out of it now, but for a long time there was what I called the over-intellectualization or rock. There was a tendency on the part of musicians to express as much proficiency as possible, to riff up and down, not to make something catchy if they could make something an incredible set of variations....

**AL:** I don't think that has anything to do with intellectualization. I think those are two separate things. They both are valid criticisms. The overintellectualization came from the critics. That style of music that you just described rings San Francisco to me more than anything else.

But there's a thing that I'm excited about now. It's this big anti thing that's going on in criticism. Which is just to knock the biggest thing that they can find for the sake of knocking it. The whole style of criticism has become more con than pro. And it's probably doing more of a disservice to the music than the service it's supposed to do.

I myself and a lot of people that I know who are musicians are really upset about it. And it seems to me that if a critic wanted to do something you know that he would write favorably about something that he liked and not at all about something that he didn't like. And if somebody else dug it well they would write about it and it would be like that. It just is a healthier thing, and more serviceable for music.





*Al with Mike Bloomfield, two old friends and occasional superstars.*

**HP:** A lot of writers are involved because it's a social thing of knowing the artists and being part of the rock scene.

**AL:** Everybody's people, you know, that's what you forget, and if somebody says, "Well Janis is just singing black people's music and what's the point?" And if she's working really hard and believes in what she's doing it's entirely possible that she's gonna read that and cry. And where's that at. You know, because she's a chick. Above and beyond being anything else she's a girl. And that's not groovy. And people that make it over night and can't completely deal with it yet, you know, and have to take all that, that's not fair to them, I mean it inhibits their growth in every way, shape, and form. You know, certainly I've been knocked and I'm not saying it for that reason. I'm saying it because everybody I know has been knocked, you know, and every-

body feels like they're just banging their heads against the wall and it's messing their heads up as to what they should do and what they shouldn't do instead of just letting them make music which is what they're supposed to do. It's very sad. It's a very sad thing and the people who really don't know better are backing it up and it's just coming to a very ridiculous head and it's influencing music in a very bad way.

**HP:** A lot of these people are really writers and they could be writing about hub caps if they could get paid for writing about hub caps.

**AL:** I understand that these people are being paid to do this and they've got to get x number of words out by Thursday at four o'clock.

Let's face it, it sells more papers to say that the Beatles stink for some reason. Be-

cause of this anti wave. Everyone knows that the Beatles are great. Why write that the Beatles are great? 'Hey, I read that yesterday, I'm not going to buy this.' 'Oh, 'The Beatles stink', I wonder what he says?' That's what's causing it.

But the people don't really want to hear that, you know.

**HP:** Let me ask you about things like Joe South, Bonnie And Delaney, Ronnie Hawkins ... this type of thing which is like white Hank Williams rock. This move now by a lot of people, by a lot of the audience to start listening to this. Do you think this kind of music can vie in the popular eye with something like Led Zeppelin?

**AL:** An interesting thing happened in New York recently. Simon and Garfunkel were playing at Carnegie Hall, The Rolling Stones were

*pg. 39 (continued on page 61)*



# THE RASCAIS



*The Rascals today, calmly leading the way with big city swamp music. From left to right are Felix, Gene, Eddie, and Dino.*

## Rock In New York City:

"As soon as we started playing together that first night, that was it," says Dino Danelli, twenty-five year old drummer for the Rascals. "There was a sound there that was fantastic. All of a sudden there it was and we all knew it. . . It felt so good that we all started to laugh. You know how when you feel so good you start to laugh?" He grins.

Dino talked about himself and the Rascals during a recording session for their new Atlantic album. He no longer gives interviews, and shies away from teen magazines. "What does it mean to be a star?" he asks — he prefers to talk about what he and the group have been through. And Dino has done a lot — he's been a drummer for fifteen years.

New York was where he started out, playing jazz drum gigs with the big bands like Lionel Hampton. He'd heard Ray Charles and been turned onto soul, but it wasn't until he did a stint on Bourbon Street in New Orleans

that he discovered the r&b sound that makes the Rascals not only one of the top white rock groups but puts them consistently on the r&b charts as well. "The roots are all there in the South. You listen and learn playing with old funky cats. New Orleans taught me a lot and changed the direction I was going musically, from jazz to r&b."

Coming back to the city, Dino made a reputation around town as a hot young drummer with a new idea of what he wanted to do — rock. For years, he played short gigs, did a lot of sessions for King Records (an r&b label boasting James Brown), working with Little Willie John. "I liked the funkiness of the cats," he says of those days when there were no steady groups, just musicians getting together for a month or so, then drifting on.

"There was no Fillmore then — the thing was to get to Las Vegas." He laughs. "In '64 Felix and I got to see Vegas and didn't dig the scene there."

They decided then to get a real group

together, like the Beatles had done. "Felix and Eddie were playing with Joey Dee and The Starlighters then, Gene came down from Rochester, so I came in from Puerto Rico." Then it all started for the Rascals, the night that they all started laughing at once. They were together. And they're still very together.

Dino thinks that the difference in the way people looked then and now says a lot about the feel of music — back when he started musicians went from one gig to another, like jobs; today they have a group with its own sound, its own look, its own life style. Dino looks very groovy now — his hair long, but not so that it would scare your mother — his clothes comfortable for working during the session. Though he doesn't think of it as work. "It's just dealing with mental pressures. If there are a lot of people in the studio who all want things from you it's hard to create around that. But the recording sessions are groovy — creating your



own thing and putting it down." What the Rascals are putting down on their albums shows a lot of that basic New Orleans funk Dino picked up during late nights ten years ago.

Gene Cornish, the Rascals' guitarist, balks at the idea of a biography on him and the group, "For four years we've been doing that - and it's time to leave it, to talk about where we're at right now."

Just like Dino, Gene believes in going to the source, getting down to the roots of his music. He's getting into a country and western sound now, not picking up on imitation C&W but digging into Buck Owens and the Buckaroos. His Country cut on the new album is a Dylanesque put-down, a "sarcastic satire whose title will be opposite to the lyrics." But he's not getting intellectual/serious about this new music because he likes it, thinks it's fun.

Like the other Rascals, Gene is wary of reviewers. Rascal music is body music, moving, emotional music, and people into the intellectualism of the new rock often completely miss what's happening. "I know where a show is at" he says, and wishes potential reviewers would face the audience to catch the rapport flying back and forth. But *Rolling Stone* just called "Carry

Me Back" "a great record. . . a blazingly full sound that's irresistible in its impact", and for Gene, compared his guitar work to "Clapton at his sharpest".

Gene stays rooted to his chair when he's talking, but leans forward, uses his hands a lot, drills into you with his eyes. He'd like to see the Rascals left alone to do their own thing, especially to "make our music". Eventually he'd like to be an "engineer with the people I'd like to work with. . . build a studio in Hawaii, where I'd like to live, and make it so good that groups would come over to Hawaii to record. I'd like to get everybody together who's involved with us, sort of like a commune, and maybe set up a record company." Right now, he's producing an interesting new group from Minnesota, Gypsy, and thinking about TV acting.

EDDIE BRIGATI, going - on - twenty four, is the Rascals lyricist, percussionist, and singer. During the session, Eddie quietly watched Gene work out a sinuous guitar line to lay on the tracks of Eddie's beautiful blues, "I'm Blue."

Eddie's grown a wild bushy beard which proclaims "people gotta be free"

"I want to do blues now - I identify

with it." Last year Eddie told an interviewer that his songs were like "little diaries", that they told what kind of feelings were in his head then. On the *Freedom Suite* album Felix would come up with the tune and talk over with Eddie what he'd like to say in the lyrics. "He'd tell me what he feels about it and what he feels the story should be about. Then I write the story." The lyrics spoke of "some demonstration", a "world of materiality", and said "people everywhere just got to be free."

Eddie says his writing on the new album is "simpler, more basic," concerned with peoples feelings, especially when they're down. He's stopped writing as much as he used to because he wasn't satisfied, "wasn't saying what I wanted to say". Being in a group is like having a new family he feels. "Some people are fulfilling their ambitions, others are not. They get alienated, and so much depends on the group working together." Part of his answer to the demands and pressures of being in the group is the Swami that Felix also goes to - his lessons about the jobs of just "being". Another great friend is his brother, David Brigati, the singer who started Eddie with Joey Dee where he met the other Rascals.



Gold records and even platinum records are the rule rather than the exception for the group. Although they did not hit with a million selling single until "Groovin'", since then everything they have done, especially on the album scene, has sold a million dollars worth.





Moustaches and hair comes and goes, here the group is pictured a couple of years ago. Around that time they became the first rock group to perform with an orchestra when they appeared at Madison Square Garden for a giant Christmas show.

as he walks down a street. "I feel like writing is a gift", he says about his decision to stop. "If there's too much pressure, you stop. So I stopped." His quote for the record is "we're still here. People will understand." He seems sensitive to people around him, very aware, and during performance puts out a tremendous energy force — throwing out a field of vibrations that pulls everyone into his sphere and makes everyone together for that brief while.

**FELIX CAVALIERE**, the bearded 26-year-old wise man on keyboard, has given the Rascals much of their unique musical/political thrust. The message, most simply: "Love your neighbor as yourself."

Felix sits next to the engineer in the control booth and talks quietly, his clear brown eyes projecting a real inner calm. The new album they're working on is "more subtle, we're exploring different kinds of music." Last year he said: "We were trying to get at the pretty side of life with our songs before. But after Kennedy and King and Chicago we can't smile any more. . . The next four years should be spent on individuals taking care of individuals because the political world of the Nixons and the Humphreys isn't going to take care of any of us." Like Eddie, he says, "we

don't want to preach, just make a simple statement."

The Swami Satchidananda is very important to Felix. The science of life, with exercises for the body (yoga) and mind (meditation) have as their objective a state of union with universe. "I feel now like I'm a radio dial and the music can come through me because I'm tuned in to the oneness, the source. And the Swami keeps us together — it's easier to trust someone who has no interest in capitalism, who has given up all possessions. If countries would do this, everything would be cool."

One of the most exciting things about the Rascals is the special relationship they establish with their audience. Felix says "We based our career on friends — we know them, we communicate with them. In the beginning our friends would come to see us, and that's why we've been successful. It's just that our amount of friends has increased."

"Basically," says Felix, "when we latch on to somebody, we've got them. We're able to communicate with them. We talk with people, there's a contact." Felix wishes there could be some dancing space at all their concerts so people could get up and move with the music. Though it's not just body music. . . "I'm convinced people listen to the words.

We get a lot of letters. And if everybody changed a little bit then things would change. Everybody should be plus rather than minus."

The group is really excited about the Platinum Record they're getting for "Time/Peace". "It's nice to know something you put out is accepted. I feel we're very lucky to be doing what we're doing. Music is my way of life, and our fans have put us in an enviable position. It's not the easiest business to be a musician, but to be accepted, it's fantastic!"

Now, he says, "we feel we've done our thing. Now we'd like to help other people. Like we just made a record on our Ki Records label with three little kids from Harlem, and it was fantastic. Let's spread ourselves out — we've run the race."

As the session was ending that day, great gulps of "Temptations' Out To Get Me" were blasting out over the studio speakers. This was one of the Rascal's first songs when they were a dance band. Now they've come full circle. They have learned a lot in the meantime, grown, and paid their dues. But they haven't lost that vital contact with their audience — they still know how to get through to people, touch them, make them respond. □ Carol Troy





"We started realizing after a while that there was a lot you could do with rock and roll that you couldn't do with classical music," says Michael Kamen, keyboard man and vocalist of the group.

So we took it past there and started playing some more and got a little more refined and started writing things for it. We started realizing after a while that there was a lot you could do with rock and roll that you couldn't do with classical music.

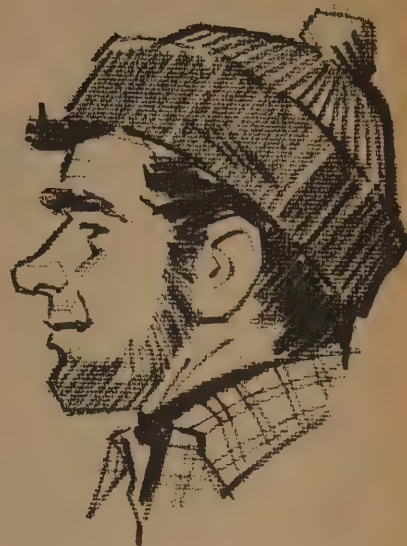
It's not any simpler or harder. Rock demands a great deal of knowledge, you have to be into the music whereas classical music you can hide behind the piece of music that you're playing. The actual, physical piece of music that's sitting there and you don't really have to be into it. Rock and roll, because it's all in your head, you have to feel it emotionally and you have to communicate emotionally to the audience. So in a sense I guess rock and roll demands more of the performer to perform rock than it does to perform classical music. But both of them, played well, demand a great degree of concentration and effort and everything else.

When somebody writes a song in the group, when an individual or two or three members of the group get together to write a song, they present it to the group in a rehearsal generally, cause we have rehearsals. Whenever we have time we get together for a rehearsal.

Say if I wrote a song I'd present it to the group at a rehearsal and if they dug they'd say yeah let's do it. And then everybody figures out which part they want to play. First we'd learn the chords and the changes and then we'd just jam with it and eventually people would work out what kind of parts they'd want to play.

(continued on page 60)

# Draw the Lumberjack



## YOU MAY WIN A \$795.00 COMMERCIAL ART SCHOLARSHIP

Test your talent. Draw the lumberjack any size, except like a tracing. Use pencil. Every qualified entrant receives a free professional estimate of his art talent.

Contest winner gets the complete course in commercial art, taught by Art Instruction Schools — one of America's leading home study art schools.

Try now for this valuable scholarship in advertising art, illustrating, cartooning and painting. Entries for current contest due by June 30, 1970. Our students and professional artists not eligible. Scholarship winner will be notified. Mail your drawing today!

MAIL THIS COUPON TO ENTER CONTEST.

### ART INSTRUCTION SCHOOLS

Studio 0A-4040

500 South Fourth Street • Minneapolis, Minn. 55415

Please enter my drawing in your contest.  
(PLEASE PRINT)

Name \_\_\_\_\_

Occupation \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_ Apt. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

County \_\_\_\_\_ Zip Code \_\_\_\_\_

Telephone No. \_\_\_\_\_



Accredited by the Accrediting Commission of the National Home Study Council.  
Approved for Veterans Training.



# TEN YEARS AFTER:



## A Long Look

As there are many kinds of people, there are many kinds of superstars. Many have been created by media, many by music. Several owe it all to looks, and a few to backers. Regardless of the means by which a superstar is created, the end inevitably results in a different person.

For Alvin Lee, who has been out front of his group Ten Years After since their first American tour in 1968, the role of superstardom is one which he is assuming only with reluctance, only in a secondary vein, and very much to avoid hassles.

"In my early days as a teenybopper, I was a great fan of Elvis; I joined his fan club as well. I just can't imagine anyone thinking of me as I thought of Elvis Presley." "If people want to see me that way," he shrugs disaffectedly, "well, that's OK, but I can't relate to it, because I don't think it has anything to do with music." With those italics lies the distinction between the world of musicians and the world of entertainers. The distinction is one about which Lee has mixed feelings, for primarily he is a musician trying to effect changes in the moods of his audiences through the medium of sound, whether it be live or on record.

Alvin, along with TYA bassist Leo Lyons certainly had a crack at entertaining back in '64 when they led a raunchy rock group in Hamburg, Germany. At that time they were very much into the popular affectations of rolling around on the floor and screaming after the third bridge of each song. But it soon became apparent to them that the purely visual affectations couldn't generate the same communicable excitement as could heated musical interchanges.

"The good thing," says Lee, "is that



people react physically to music—that the audience participates—and that you can play for the people and build around their reactions with your music. This is what's important to us....the feeling we get fed back from the people."

"I used to wonder if I should go out and entertain, or just go out and play.... and then I wondered, should I go out and play for the audience...or for myself. I used to be quite paranoid about things like that. But I found that it's all the same thing if it is working. We and the audience react the same ways to the same things if we're in touch. And if we're not in touch, there's no way to make it work."

"I'm always grateful when people listen. For a long time that didn't happen; and there was no way for us to relate to the going-on; at that time we played for ourselves as a consolation. Today we realize that no sincere musician can honestly say that he plays the music for himself. If that were the case, the speakers should be turned around, facing him and not the audience."

Alvin's own musical background stems from his parent's collection of 'trad jazz' — 30's and 40's American Dixie and Chicago style jazz that was sweeping through England in the early 50's. Music freaks themselves, Alvin's parents had "the box" plugged into the wall for the best part of every evening, and Alvin listened. His first instrument was a clarinet, ("Woodchoppers Ball" remaining one of his favorite pieces today, sounds a little different in pop-rock-blues style). It was after Alvin became proficient on clarinet that the mode of the music changed and Elvis began to shake.

Alvin, then ten years old got very heavily into the Elvis thing and precociously went back to the roots to find himself submerged under stacks of discs of the same people who drew their marks on Elvis. For several years he was fascinated by the techniques of black R&B artists whose records, by that time, were over 20 years old. By the time Alvin was fifteen he was sitting in with black musicians who blew it up around a Jamaican refugee section of Nottingham. That stage of Alvin's life remains the one in which he went through the greatest changes, both personally and musically.

"I once wished I was black. I used to go to a club where the black musicians sat about. The music was great. The singers and the fans...no one had

(continued on page 62)



"In my early days as a teenybopper, I was a great fan of Elvis'; I joined his fan club as well." says Alvin Lee, lead guitarist of T. Y. A.



"I'm always grateful when people listen. For a long time that didn't happen. . . ." says Alvin in another portion of his sterling Hit Parader feature.



## NASHVILLE BEAT

by Tex Clark



Tex Clark

ELVIS PRESLEY to make a new Hollywood flick ... GLENN CAMPBELL to have more ROCK artists on his TV show ... TOM JONES to do several guest shots this season ... THE CLOUDS ... the nation's newest rock sound has a new release out ... dee jays write for your copy ... fans may send \$1.00 to Spencer Stein 1623 Kinsella Belleville, Ill. 62221 for record and picture ... In country music Ray Martin has a hot sound on Northland Records, Northland is at 124 Clover Holland, Mich. ... they are taking some new artists ... WIL BANG is just what the world needs, and if you heard his latest disk you would know why ... dee jays don't miss this one, and fans here is another chance to pick up a picture and record for just \$1.00 write Wil-Echo Co. 310 S. Academy, Cary, N.C. ... DICKIE McCANLESS Route 5 Box 138 Asheville, N.C. has records for all who write to him ... DR. CHARLES PRUETT a great talent has a new disk out shortly ... in months to come we will print as many pictures as we can, of some of the big stars, but we will also use some new artists that have records out, that need exposure and publicity, there are a lot of talent that needs exposure, if you need record promotion, or if you are looking for a record label, be sure to see Brite Star's ad at the bottom of this page. Send all records for review and material for this column to Tex Clark 728 16th Ave. S. Nashville, Tenn. 37203



WIL BANG



THE CLOUDS

### PROMOTIONAL SERVICES

Brite-Star

National Record Promotion

(You Record It—We'll Plug It)

Send \$1.00 for Article  
"How To Start Your  
Own Record Label"

- \* DISTRIBUTION ARRANGED
- \* MAJOR RECORD LABEL CONTACTS
- \* NATIONAL RADIO & T.V. COVERAGE
- \* BOOKING AGENT CONTACTS
- \* MAGAZINE-NEWSPAPER PUBLICITY
- \* RECORD PRESSING
- \* MOVIE PROMOTION-CONTACTS

Send All Records And Tapes To

BRITE STAR RECORD PROMOTIONS

728. 16th AVENUE S. DEPT. HP  
NASHVILLE, TENN. 37203

CALL NASHVILLE (615) 244-4064



Once again I'm here to leaf through the pages of my album notebook for the past month. The records are still coming out in droves with more bad than good, but still there were so many bright spots this past month that I don't know which to mention first.

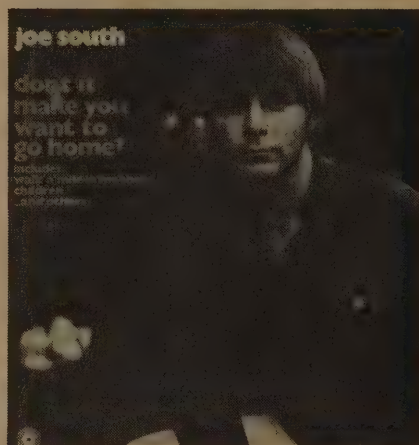
Perhaps a logical place to start is with two swamp music men, Joe South and Ronnie Hawkins. Both have new albums and both have produced exciting, moving sounds which are perfect examples of music that can be enjoyed over and over again.

Joe South has presented us all with his third album and this album should be his third of your collection, really, don't miss out on the first two. The new one is called, "Don't It Make You Want To Go Home?" (Capitol ST-392). The first thing I'd like to remark about is the title of the LP. Joe says "Want To" not "Wanna" yeah ol' Joe may have the blues but they just ain't kozmic.

Included on the album is a phone call to President Nixon from this twenty-six year old Atlanta boy, telling the man who takes the messages at the White House (The President was busy) that Joe just wanted to thank Mr. Nixon for his peace efforts. Also on the LP is some fine, bittersweet music like "Clock Up On The Wall", "Children" and "Walk A Mile In My Shoes".

In one sense Joe hasn't come very far from "Down In The Boondocks", but he's working in a classic form, perhaps "Hush" is the classic example, and it never gets dull.

One thing you will notice about Joe as you listen to this or any of his other albums is that his melodies sound familiar. The same was true of Woody Guthrie. I'm the first to get uptight when I hear a lick, riff, or melodic line that's come straight and hot from elsewhere, but with Joe South it's different, the way he says things and the way he sings make up for everything else.



The other swampman ( is that right Mr. Wexler, and do we call the ladies mudhonies?) is Ronnie Hawkins who, on a quiet night, you can hear laughing from Toronto all the way down to Buffalo. Ronnie has been through it all in several directions and he's come up with a beautiful album. Filled with material that everybody from John Lennon to Gordon Lightfoot will like. In fact, Lennon has al-



ready voiced his opinion of one cut, "Down In The Alley", and helped Ronnie along by doing so. Ronnie does a couple of Light-foot songs, especially "Bittergreen", and a whole batch of other tunes that will get him heard after the last wah has wahed and the last fuzz has fuzzed. Wonderful music.

Spinning around I have to mention my favorite rock album, even if William S. Harvey does wear short sleeve shirts to an album covering. Roxy is the name of the group and the album (Elektra 74063). Lead vocalist Bob Segarini's voice is astounding, like rolling John Kay, M. Jagger, and everyone else who is hard into one blast. Which kind of throws you off the first time you listen. But Bob's ultimate is equaled by the material, which is catchy, hard, exciting, atmospheric and all the other little things, that are necessary to make rock work.

Before I stop mentioning Bob Segarini, I have to also point out that he wrote nine of the ten songs on the album.

## THE BEST IMPRESSIONS CURTIS, SAM & FRED

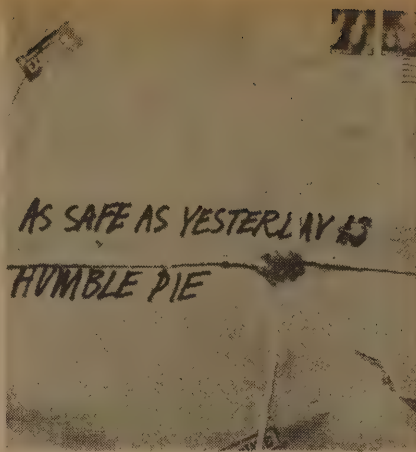


Also in the songwriters' corner this month is Curtis Mayfield whose latest Impressions album, "The Best Impressions", is very nice. (Curtom 8004). The album contains a cross section of Curtis' material from the early days of the Impressions, "Gypsy Woman", through the first gospel filled social commentary, "Amen", on to the present Curtis Mayfield, "Mighty Mighty" and "Choice Of Colors". Since my enthusiasm stretches all the way to having written the liner notes for the LP, I'll leave it at that.

A major disappointment this month is the first album by Humble Pie, "As Safe As Yesterday Is". (Immediate 101). I'm disappointed because I like Peter Frampton and because Steve Marriott did nice things with the Small Faces. But doing tracks like "Desperation" will get no one anywhere.

Since Steve has left the Small Faces, ex-Jeff Beck Group lead singer Rod Stewart has joined them along with another ex-Becker, Ron Wood.

I've heard some of the tracks from the new Small Faces LP and they're very good, especially Wood's seemingly bottomless bass. But right now I'll like to comment on Rod



Stewart's first solo album, "The Rod Stewart Album." (Mercury SR 61237). which I enjoyed listening to. With the help of Ron Wood and Micky Waller and Keith Emerson, Rod has an album that is a nice blend of hard and soft. He says that he thinks he should have mixed the voice up a little, but I like it the way it is. If you enjoy Joe Cocker listen to Rod's album. As Rod himself says, "Joe Cocker is the governor," so don't get hung up in comparisons, just smile and play it again.

The nicest thing about the "Plastic Ono Band - Live Peace In Toronto 1969" (Apple 3362) was the calendar. Although I'm not sure what difference it makes that it is a John and Yoko calendar. If you're looking for a wild rock experience you'd do better with a Kingsmen album (Scepter-Wand). But historically the album is important and historically John and Yoko are important, although Yoko certainly won't be written up as the silent type.

Live Peace is a nice idea as well, peace having been dead for so long. The album also serves to demonstrate what studio techniques and facilities have done for us all, especially us the audience who expect far more today than we did ten years ago.

Using Rene Magritte as a cover and the stars as a backdrop (is that Jim Morrison or just you Eddie on the back?) The Rascals have presented us with a new album, "See", (Atlantic 8246). It is a very good album. All of The Rascals' albums are very good, at times excellent. In fact, the Rascals are one of the best bands in America. Now what do you think of that?

And to wind up my notes for this month, I'd like to thank The Pentangle for their new album for without it I wouldn't have ever listened to their first LP again. Called "Basket Of Light" (Reprise 6372) it goes all the way from "Sally Go Round The Roses" to "Light Flight". The Pentangle make nice music, delicate, polite and often beautiful. They are also the kind of musicians all of us wish we could be.

If my ears hold out I shall return.  
☐ Humble Richard Robinson.



**LPB-1** This linear power booster is a compact solid state preamplifier that can come up to triple the acoustic output of any amplifier. It will increase guitar, sustain and improve the performance of all fuzz-tones, and wah-wah pedals.

**SCREAMING BIRD** A treble booster that will give your instrument the razor sharp bite of a screaming harpsichord whose strings are whipped instead of plucked.

**MOLE** The mole bass booster will extract the highs and amplify the sub-harmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

**MUFF** This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

**EGO** This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.

All of the above accessories are guaranteed for three years. They are compatible and modular and any combination of more than one unit will give you an infinite variety of sounds.



(ALSO AVAILABLE AT YOUR RETAIL MUSIC STORE.)

## electro-harmonix

1204 Broadway, New York, N. Y. 10001

		Please send postage paid:	
		INST. PLUG-IN	AMP PLUG-IN
LPB-1	\$14.95	<input type="checkbox"/>	<input type="checkbox"/>
SCREAMING BIRD	17.95	<input type="checkbox"/>	<input type="checkbox"/>
MOLE	19.95	<input type="checkbox"/>	<input type="checkbox"/>
MUFF	15.95	<input type="checkbox"/>	<input type="checkbox"/>
EGO	14.95	<input type="checkbox"/>	<input type="checkbox"/>

Enclosed is check for \$ \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



**NEXT MONTH**

# HIT PARADER

**LOOKING AHEAD  
FOR AUGUST ISSUE**



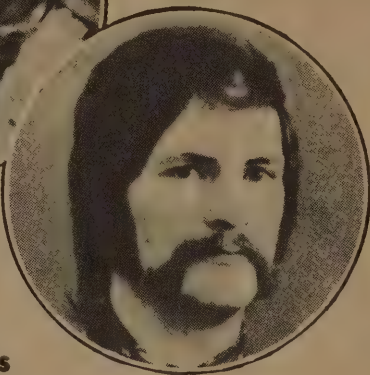
**IAN ANDERSON**

Answering Questions



**JOE COCKER**

The Interview At Last!



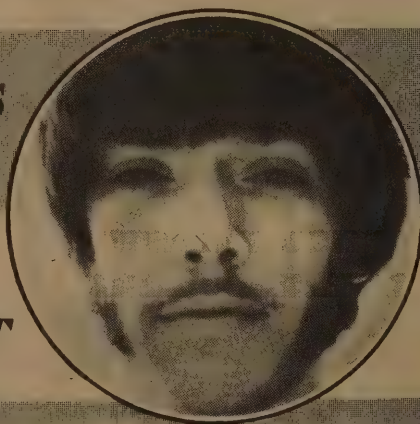
**AL  
KOOPER**

The Saga Continues

**MOODY BLUES**

Speaking About Business

**NEW  
CANNED HEAT**



**PLUS: LIGHT SHOW AT HOME** do it yourself, JACK AND GINGER, NEW MUSIC FROM HAIR, JERRY BUTLER, NEW SCENES, and much, much more. . .

August Issue  
(On Sale in April)

# HIT PARADER



Atlas Sound  
Galaxy  
PL-250

Atlas  
Sound  
Playmate  
PL-150

## ATLAS SOUND'S NEW GALAXY AND PLAYMATE

A 250-watt powerhouse that blasts out the music and accents the vocals is a musical sound column with a "sparkle producer" developed by Atlas Sound, a division of American Trading and Production Corporation.

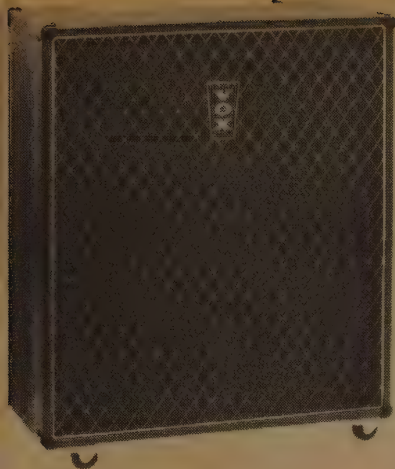
Designated Galaxy PL-250, the sound column has six eight-inch speakers plus the "sparkle producer" horn mounted on top. "Sparkle producer" is a high powered voice speaker that carries the vocals above the tremendous amplification levels put out by electric guitars. The PL-250 has a frequency response of 50-19,000Hz.

Atlas Sound also offers a smaller version of the PL-250 known as Playmate PL-150. Playmate also has six eight-inch speakers but does not come with the "sparkle producer." It offers 150 watts of clean music power with a smooth frequency response of 50-15,000 Hz.

The 64-inch-high PL-250 weighs 43 pounds; PL-150 is 57-1/2 inches high and weighs 35 pounds. Each sound column features black-grained vinyl-clad metal and a brilliant red grill cloth behind a gold grill.

No soldering or screw-type connections are needed with either PL-250 or PL-150. Simple, fast, foolproof connections are made to any amplifier with a standard two-conductor phone jack that plugs into a receptacle on top of the sound column. Impedance for each column is 16 ohms.





Vox's Scorpion Amplifier



B&J CEI Electronic Piano



New Univox 100 Watt Amplifier, Model #1220



The new Ludwig Symphonic Timpani (shown above) are the first timpani with double-ring kettle suspension.

Atlas Sound is a leading manufacturer of public address loud-speakers, public address system components, and microphone stands and accessories.

#### NEW SCORPION AMPLIFIER FROM VOX

Dealers are now receiving shipments of the new Scorpion amplifier, Vox reports. The solid state Model V116 is equipped with two channels: Normal and Bright. Each channel has two inputs. Both Tremolo and Reverb are available in the Normal Channel and may be controlled by a double foot-switch that comes with the amplifier.

Power output of the Scorpion is 60 watts RMS, 120 watts peak. The unit has four heavy-duty wide-range 10-inch speakers for effortless, distortion-free sound. Built-in E tuner assures correct tuning every time. Rugged cabinet construction with metal corner protectors and scuff-resistant washable cover is built for tough traveling. Suggested retail price of the Scorpion is \$529.00.

#### B&J INTRODUCES NEW CEI ELECTRONIC PIANO

Buegeleisen & Jacobson, Inc. has just introduced the CEI Electronic Piano "Carnaval", A 72-Key, 12-octave portable instrument. The Carnaval features, in addition to the true piano sound, the sounds of the spinet, harpsichord, celeste, zither and string bass. The six sounds can be mixed to produce countless other effects, including honky-tonk

piano. A three-section pedalboard provides sustain, mute and vibrato.

Carnaval is equipped with a 30-degree tilting mechanism and the CEI self-storing folding-leg assembly. The instrument is furnished complete with carrying case and pedalboard.

#### LUDWIG INTRODUCES NEW CONCEPT IN TIMPANI

The music industry's most complete line of timpani just got a little larger with the introduction of the New Professional Symphonic models by Ludwig Drum Company, Chicago. Manufactured after two years of development and a backlog of research dating back to the first pedal tuned timpani introduced by Ludwig in 1912, the new line incorporates many performance features never before available to the timpanist.

Revolutionary in concept, the new Ludwig Professional Symphonic models are the first timpani with double-ring kettle suspension. By suspending each kettle in an outer bracket ring cushioned with special shock material, the double-ring design isolates the resonant kettle from the pedal mechanism for "cleaner" sound and improved protection and duration of tone at all dynamic levels. The exclusive feature also allows the kettle to be lifted easily from the outer suspension ring after removal of the head.

Ludwig Professional Symphonic Timpani also feature a new profile collar which extends the head beyond the edge of the kettle at just the right angle and distance to achieve maximum resonance and definition of fundamental pitch.

Other exclusive features of Ludwig's new Professional Symphonic line, available in polished copper or fiberglass kettles, include: a larger, deeper kettle or parabolic design for greater tonal body throughout the entire range; a B-A control knob that eliminates the need for ratchets or clutch mechanisms; and a newly improved db-750 timpani head of treated polyester film. More accurate tuning through a system of eight key tension rods and suspension struts plus fast, effortless tuning provided by a Balanced Action Pedal are other exclusive features found in all five Ludwig Professional Symphonic models.

#### NEW UNIVOX 100-WATT AMPLIFIER FROM MERSON

Merson Musical Products Corporation will add a new 100-watt amplifier to its current Univox line of products, according to Earnest J. Briefel, President.

The new Univox model #1220 is a piggyback system consisting of a 100-watt amplifier and a heavy-duty speaker cabinet which contains two 12" Eminence Hi Power speakers. The amplifier is two-channel and has four inputs (bright and normal), plus a foot switch for reverb and tremolo is included.

The Univox model #1220 has a suggested retail price of \$350.00 and is available with speaker covers for an additional \$17.50 per pair.

Dear Sirs: I would like more information about .....

Name.....Age.....

Address:.....

City.....State.....Zip Code.....

WRITE:  
SHOPPING BAG/HIT PARADER-  
529 5th AVE., N.Y., N.Y. 10017



# THE QUICKSILVER MESSENGER SERVICE



## *Living With The Trees*

And they live with the trees, and with friends, and with their environment and their times. They live with themselves and ask much in the way of human decency and intelligence. They live music without forfeiting human values, they express their values in their music. They bring the message of contemporary, concerned, honest men. They are a messenger service, they are the Quicksilver Messenger Service.

They are an essential component of the San Francisco spirit, a spirit of joyful freedom which started off so celebrantly in the early sixties. Some groups in San Francisco live as a family, groups like The Sons and Jefferson Airplane. Quicksilver is a family that lives together in spirit though not in habitat. They live in and around Mill Valley, which is very greenery and flowery and lovely and lush with talent and foliage and good vibes. Quicksilver, because they are more concerned with what they do than how much they make, took a year off to re-think their sound-selves. Gary Duncan - a member of the group on their first two records, "Quicksilver" and "Happy Trails" - left without hard feelings, still a spiritual member and part of them, sort of like leaving home to do whatever on his own for a while. He

may or may not rejoin them sometime. In the interim they drew Nicky Hopkins into the family, the fabled Nicky Hopkins who played piano with The Stones and The Beatles.... but that will be listed later on in his biographical part.

Their third album is called "Shady Grove." It reflects their life-style and mind-being and the musical expression of both. David Freiberg is still doing all the singing, though he says he is thinking of trying to get another singer to join them in the future as he would like to get into harmonies. Also, since David cut seven viola tracks and the bass and some guitar on the third album, he would like to have someone to play another stringed instrument so that when they do live performances they can get some of the weight of sound that they can get in the studio.

Quicksilver is loved, tenderly protected and set free to create by Ron Polte, their manager. Ron is part of them, he makes it possible for them to get the kind of environment they want when they perform, he makes tranquility and business and understands that with Quicksilver it's never money that motivates but art, really, and Polte feels the same. "We don't have a signed management contract," he says, "we are to-

gether because we want to be."

As together as they are in their music, they are individual in their lives, and so, although this is the story of a group, it is also the story of four individuals. So meet Quicksilver: David Freiberg, bass, violin, viola, lead singer; Greg (Gregory) Elmore, drums; John Cipollina, guitar; and Nicky Hopkins, piano.

David Freiberg is quiet-spoken, thoughtful and tender. He is the father of a small girl who is living in England with David's wife, Girl. David misses his child, he buys a stuffed toy, a Winnie the Pooh character toy, to send her. He talks about himself - somewhat wryly, he knows this information has to be had, that somehow it is part of making music reach the public. "I was born August 24, 1938, in Boston, Massachusetts. Went to live in Cincinnati, went to school there, very straight, I was an under-achiever, never got good grades but learned more than most of the others. My history teacher was very big on Current Events. Time magazine had a current events test each year, the winner got a book, I won with the highest grades, but the teacher still flunked me." He pauses here a moment, the frustration of that memory still rankles. "I started violin

at 5 and quit at 17 so I could play baseball. I played viola in high school, in my sophomore year I was 3rd chair in the all-state high school orchestra. I went to Miami University in Oxford, Ohio, majored in everything but drama and the arts, ridiculous because they were all I paid attention to, stayed there 3½ years and dropped out. Came to San Francisco in 1960, got married and worked for the Southern Pacific Railroad. Got to be a rate clerk! I quit because I started to play the guitar in 1963 and I had gotten into folk music and was making more on the weekends playing than I did all week rating! Teamed up with a chick named Michaela, we called ourselves David and Michaela, played around doing traditional folk stuff. She married an engineer so that ended and I just hang out. Then I found myself in a group. We were four Virgos and one Gemini, two of the Virgos had the same birthday, Mercury rules us so we called ourselves the Quicksilver Messenger Service. If we get a gold record I'm going to give it to my mother because she says that being a rock and roll star is no job for a nice Jewish boy!"

John Cipollina is leonine, he is beautiful, he has liquid eyes under



thick lashes, he is intense, serious, involved with the craft of his music, a collector of objects and information on esoteric matters concerning the history of mankind. He says, with a precision of expression. "I was born in 1943, August 24th at 5:08 a.m. and weighed 5 pounds 8 ounces and was followed by my twin born at 7:34 weighing 5 pounds 12 ounces. As for the rest of my early childhood it is really foggy way back then! I was born in Berkeley, lived in Central America, San Salvador, Guatemala, and came back to California in 1949. Went to school in Mill Valley (where he still lives in a house deep into a wooded hillside). Played piano from age 2, played for ten years, my mother was a concert pianist and my godfather was Jose Iturbi, he gave me some lessons. The piano is not my thing, I understand it but I don't like to play it because I know how it should be played and I don't have enough energy to play like that.

When I was about 12 my stepfather gave me a guitar, a \$5 guitar, it was awful, I had it but I didn't play it, eventually I got into it, but slowly. I liked the guitar, it is a very personal instrument, I could carry it with me, with the piano everybody knows where you are. No one taught me, I could make music safely in a house where everybody knew about music but me because they didn't know about the guitar! I practiced tuning it for two weeks, I tuned it so much it finally had only two strings left! My parents said I should get a full set of strings so I did, when I had all six, it wasn't as much fun! So I decided to ignore some strings -- I decided four was enough. Then my family said I should have classical guitar lessons, they wanted a classical scene, so I took the lessons because I wanted to play rock and that way I could do it too, I scored an electric guitar from an advertisement in the paper, it was a Sears guitar, I quit the classical lessons eventually and dropped out in 1960. I lived in Sausalito from '61 to '64, lived on a house boat, ferry, had all sorts of crazy friends, all flamenco guitarists, so I got into flamenco, interpolated flamenco into rock and roll. Before that I was playing mostly country blues, R&B, influenced by Lightning Hopkins, Howling Wolf, John Lee Hooker, I listened to them and tried to figure out how to do that sound. It was the time of the folk music craze, I was the only folk with an electric guitar! Eventually I got back into the acoustic guitar again. I'll tell you how Quicksilver started. We started out as a group eight months before we ever played together. Jim Murray and David and I were all living

together in this funky house. David was playing folk but we never talked music. One day we asked each other what can we do besides deal to make a living, what's fun, what's the something? I was a real estate salesman at the time, that was around '63, '64, I went to work each day getting really flippy. One day I was really swacked, I sat at home re-packing Luckies with a pencil, taking hours to construct a phony pack and then went to the office and sat there.

All this time I had been driving around with a guitar and bass and amps in the trunk of the car. One evening I felt like playing so I brought the stuff into the house and everybody said oh! ah! what's that? does it work? Murray said I'll play one and David played and I played and we jammed all night. We decided to be a band. I quit the real estate business, I had a little bread because I had sold one thing by accident!

A week later a friend got me a job playing in a bar. It wasn't as much fun as I thought, I was the only one with long hair, I wouldn't mix with the customers, eventually I got fired. People were so serious, you know they would keep saying to me that I should change the way I played, make it more commercial, I just wanted to do it the way I feel. I bought an ax and an amp on time, put 10½ pounds of pearl on the guitar, put wood inlay on it, I was into art then, art was my main thing, music my amusement, now music is my art and art my amusement. I would like to design a really fine instrument, I do design a lot of my equipment, I specify what I want and drive the manufacturers crazy but afterwards they begin to understand.

Most guitars are horrible, I don't understand how someone can walk into a store and buy just any guitar, I can tell what a guitar is going to sound like before I plug it in, but that's because I have spent so much time working on instruments myself. I've stripped and carved a stock Fender, sculpted it, working at it artistically and for its musical qualities, replacing plastic finishes with rosewood, it looks nice and is good for the tone. I always cut myself because I don't know how to use tools! I had a hot rod as a kid, now I have a guitar that I have made into a hot-rod.

All the time I was gigging at the bar we were playing at home after it closed, all night in that crazy house on the hill. We needed a drummer and we thought we would work with Dino Valenti, he had Tom Donahue as a manager, that was a big thing, we arranged a rehearsal. The car with our equipment got lost

and the next night we couldn't find Dino. Meanwhile we found Gary and Greg and played all the time. By the time Dino showed up we found that we were pretty much together as we were, we borrowed a lot of equipment from the Airplane, rehearsed at the Matrix. We could hang out together better than any band in town, we were a unit, all the time. That fact and a super-outrageous drummer helped us, and The Committee (a San Francisco theatre group specializing in social satire) helped us a lot, they asked us for a tape of The Star Spangled Banner, that was our first gig!"

Greg Elmore is very, very quiet. He is quiet in the way thoughtful people are quiet, not an unfriendly quiet, nor a bored quiet, a respect-for-silence kind of quiet. He lives not far from the house John and Nicky share, on the same hillside in Mill Valley. He is married and has a young son named Jason, his wife's name is Jerri, she smiles a lot, serenely. They have one dog and five cats. The house is lovingly decorated, the toilet seat is covered with painted flowers, even the door stop has flowers painted on it. Greg doesn't want to say much about himself. "I was born September 4, 1946, at the Coronado Naval Base. Lived in Oklahoma and Washington State and Nebraska and Tucson and in California in Merced. My father was in the Air Force. I left home when we were living in Atwater, California. I started drums in the sixth grade. I was in the marching band all through high school. I also went to junior college for a year and half, studying liberal arts. I left and came to San Francisco, played in a band with Gary Duncan, played the Matrix and the Fillmore and the Avalon. I was staying at a friend's house, her name is Chris, she knew John and David so we started a five-piece group. Before that I was in a group called Pendulum, a surf-group, and in Merced I was with the Brougues."

Nicky Hopkins was not going to talk at all. He was going down to the Sausalito Heliport to take a helicopter to the San Francisco Airport and take a plane to, he didn't know where, but he was going away. He promised to write his biography and send it to us, he promised and he did and we quote it verbatim:

"Born: February 24, 1944. Place of Birth: London, England. I started playing piano at about 3 years old. Studied at Royal Academy of Music from 1956 until 1960. Left school at 16 to join first group, third group was the first rhythm and blues band in Britain, Cyril Davies. I joined him in November 1962 when he left Alexis Korner's band (the first R&B

band) to form his own group. We played the Marquee in London every Thursday and broke all attendance records; in fact one night the fire people made the Marquee cut down the number of people by nearly 50% to make it legal! The band began doing similar things up and down Britain as well. During this time I met the Rolling Stones (this was several months before they cut their first record) and we had them playing at the Marquee with us each Thursday (they were just starting their band at the same time as we were starting ours).

"In May 1963 I was taken seriously ill and the next 19 months were spent in hospital. During this time (in January 1964) Cyril died at the age of 32 from pleurisy.

"I left hospital Xmas eve 1964, and in January 1965 I did my first session as an independent musician. Glyn Johns, the Stones engineer, was at this session, and Jimmy Page, Jeff Beck, John Mark (John Mayall's acoustic guitar player) were on it. After the proper session we did a half-hour jam, the results of which were unearthed this year (1969) and released on Blues Anthology Volume Three on Immediate Records.

"From this session, Glyn asked me if I wanted to do more session work and this was an excellent idea to me, because for quite a time I knew I couldn't join a band and go back on the road again, and all recording studios were in London, which only meant local traveling.

"So for nearly four years I did sessions for many people.

"In October 1968, I joined Jeff Beck who had then recently done an immensely successful first tour of the U.S.

I quit his band in June (1969) and a couple of days later the others left one by one!

"A few days later I left for San Francisco to do an album with Steve Miller (produced by Glyn Johns). This was one of the most interesting and enjoyable album I've ever done. While I was working on this album at the studio, John and David came up to see me and asked if I'd stay on after Steve's album to do some work on it (The Quicksilver album). By this time I was beginning to dread returning to England, and by the time the Quicksilver album was finished, I had joined the group and decided to stay."

That is the Quicksilver saga up to date: John, Gregory, Nicky, and David. In the telling it is somehow becoming a legend. □ Edited by Richard Robinson. Thanks to Stewart at Capitol who loves us and sent it over along with the photograph.





# ***FLEETWOOD***

## ***Ready To Fight For Fame Again In America***

Shades of the old defiant Peter Green - from the days when his band was pushing for wider recognition yet you had to decipher his real intentions under a barrage of "don't cares" and "so whats" - came back when I spoke to the Fleetwood Mac leader the day before the group left for a three-month tour of America.

There, where Fleetwood Mac are little known, the situation will be similar to

what it was in Britain before "Albatross" - the group having to fight for audiences and the attentions of the pop media while additionally playing down the bill, or, at best, as top support group.

It's understandable, if, as Mick Fleetwood told me a few weeks back, America is important to the development of the band and that they are prepared to work at it for as long as necessary to make their name known.

But on the other hand, if you accept Peter Green's defiant attitude of not really caring how they do it - it is not so understandable - unless you decipher his statement as a smokescreen to hide the fact that really he deeply does want the band to succeed.

Their manager in London was frantically trying to hurry the authorities into providing visas for the tour when I spoke to Peter at his New Malden home.



I asked if going to a country where they have established themselves to one where they are little known involved a change of attitude on the part of the group.

"Yes", Peter agreed. "It's really down to the fact that we don't know the audiences; don't know them personally like we do here."

"It means that we will probably have to have more of a musical thing, like we were in Britain when we started. Maybe too—we need an act - all the American bands seem to have one."

Why had the band failed on previous visits? "We didn't fail in the ballrooms. We went down very well. The trouble was a lack of promotion and that is one of the main reasons we left our old record label."

"This time we're on Reprise. They'll be giving us a very big promotion. Also we have a good lp to promote in "Then Play On".

"Last time we just had "English Rose"—which was an album of knocked-together tracks."

I asked if American success was important to the group and Peter answered with nonchalance: "The last two visits we had a really good time and I don't care if we don't come back as superstars."

As long as we enjoy ourselves and play as best as we can."

But Mick had said it was very important, I queried. "It might be important to him because maybe he needs the money more than I do," Peter joked.

There will be no major changes in the group's act for the U.S. "We are just going to do the same things as here, and I will chat to the audiences whether I know them or not," Peter maintained.

"We are not going to do spectacular supergroup numbers. That sort of thing is very big over there but I don't go for that at all."

"Nowadays you can get a supergroup in every cornflakes packet."

"We are not going to change the format at all, although we will be doing a lot of new numbers since the last time over there."

"Danny has been writing a lot of harmony type numbers, things with a West Coast feel. We'll be a bit less bluesy than before."

From reports arriving back in Britain the group on their tour had gotten a good audience response.

But if there's one thing guaranteed to sway an audience their way it is Jeremy Spencer's impersonations, -brilliant but all too rare.

"He could be a star just for them on his own," affirmed Peter. "We would all like him to do that sort of thing more often but if an audience is cold he won't do it."

"If they aren't already warm - he will stay cold. It's a bit sad really, - but he can't be forced to do them."

There were as yet, said Peter, no plans or ideas for the follow-up to "Oh Well" and the group is not too bothered about finding one. This time though, he would like one of the others to write the single to "take the weight off him".

Also he'd like it to be "something different again from other previous singles." "I don't think", he added, "that if you listen to much of our material you'll find it alike anyway."

"As for our writing, Danny and Jeremy do much more than I do. I just write the odd song here and there. Danny's going to do a solo lp of his own songs."

If the Mac do decide to record in the States, said Peter, they would fly over their highly thought of engineer, Martin Birch, to assist them.

I wondered if Peter had any comment on the year-old "Blues Jam At The Chess" album just released by their former record label, Blue Horizon.

"Only that it is a bit annoying," he replied. "They cannot wait until "Then Play On" is out of the charts and they are not going to be able to release anything near as good as that. Or nothing even as good as "Mr. Wonderful".

"The bulk of our fans won't like it, because a lot of the blues fans have dropped us, like they do, because we've been on television and had hits. I get a bit angry about this sort of old release."

Did Peter agree with Mick that Fleetwood Mac had gone nearly as far as they could in Britain?

"I don't think about it," he replied, "I just plod on for today."

"I am much more interested at the moment with the band on stage - in our appearance, what we wear on stage, and tightening the gap between numbers..."

"Our band is probably the worst on stage in the world - the way we shout to each other about what we are going to do next and the way we generally muck about."

"But then the main thing about the band is the atmosphere we have been known to get between us and an audience."

"If we get that I suppose nothing else matters."

□ Nick Logan

**Fantastic Savings on NEW ACCORDIONS 1/2 OFF**

SAVE UP TO 1/2 OFF PRICES OF COMPARABLE ACCORDIONS

**40 New Models—Easy Terms**

Just arrived! More than 40 exciting new models! Many new electronic accordions—amplifiers! Packed with new ideas, new styling, new features! Buy direct from world's largest exclusive accordion dealer! Importer-To-You Prices! Easy Terms: LOW DOWN PAY. MONEY BACK GUARANTEE. FREE BONUS GIFTS! Trade-ins welcomed—FREE Color Catalogs!

**5 DAY FREE TRIAL**

**LIFETIME GUARANTEE**

**FREE** New Color Catalogs—Discount Prices

Accordion Corporation of America, Dept. H-70  
2003 W. Chicago Ave., Chicago 22, Ill. 60641  
Send Free Catalogs—Special Discount Price List.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_  
☐ Check here if you have a Trade-in.

**How to Make Money with Simple Cartoons**

A booklet everyone who likes to draw should have. **FREE!** No obligation. Send name, zip code.

Write to: **CARTOONISTS' EXCHANGE**  
857 PLEASANT HILL, OHIO 45359

**FREE BOOK**

**FREE PSYCHEDELIC "Put On" Decals**

You get 52 pieces (up to 3" each) in vivid "Day Glo" colors, including the "Crying Eye", "Butterflies", "Zodiacs"—even the entire alphabet. Stick 'em anywhere—just peel off backing and press on. Nationally advertised at \$1, yours **Free** with a dynamite, new 32-page full-color catalog of groovy stuff. Rush name and address (include zip) along with 25¢ to cover postage and handling to:

**CAMPUS CLASSICS**  
Dept. H-7, Box 105  
New Hyde Park, N.Y. 11040

## TURN ON - PLAY THE BIG ONES

### 71 GIANT HITS OF TODAY

Includes: Aquarius; The Windmills Of Your Mind; Sunny; Happy Heart; Oh Happy Day; Color Him Father; The Letter; Release Me; Love Is A Many Splendored Thing; Somewhere My Love; The Shadow Of Your Smile; and 60 more songs.

.....Vocal & Piano .....\$3.95  
.....All-Organ .....\$3.95  
.....Easy Guitar .....\$3.95

Also available - **LED ZEPPELIN II** folio  
Songs from their top selling album **\$2.95**  
Send cash, check or MO - Money back guarantee.  
Music-Log, 53 W. 70 St., N.Y.C. 10023  
Send for our complete catalog

**"HIGH SCHOOL" AT HOME IN SPARE TIME**

Low monthly payments include standard text books and instruction. Credit for subjects already completed. Progress as rapidly as your time and abilities permit. **DIPLOMA AWARDED**

**SEND FOR BROCHURE—TELLS YOU HOW**  
Founded 1897

**AMERICAN SCHOOL, Dept. HB-81**  
Drexel at 58th, Chicago, Ill. 60637  
Please send **FREE** Brochure

name \_\_\_\_\_ age \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

Approved for Veteran Training  
Accredited Member **NATIONAL HOME STUDY COUNCIL**



# *new stars on the horizon*



## **SHOCKING BLUE**

No. 1 Holland, No. 1 Belgium -- just entered the German charts--Shocking Blue and their hit, "VENUS".

Lead singer Mariska Veres, a dramatic young lady, the daughter of a gypsy violinist and orchestra leader Lajos Veres, joined Shocking Blue after four years singing experience with other groups.

Lead guitar Robby van Leeuwen was founder member of another Dutch group that had consecutive hits for three years. After a spell in production, recording other groups with his compositions, he met Mariska, formed Shocking Blue and had two Dutch top ten entries with "Send Me A Postcard", and "Lonesome Road". "Venus" is, in fact, their third single -- though the first to be released internationally.

Self taught Klassje Van der Wal is the group's bass guitarist. The youngest member, just 17 at the time of Shocking Blue's for-

mation, Klassje was pleased to be complimented on his playing by the group Humble Pie at the recent Bilzen Music Festival.

Cornelis Van der Beek is drummer for the group. From Rotterdam, he left school to join Shocking Blue and intends to stay "Pro" as long as his hands can hold drum sticks."

Shocking Blue are the first continental group to be signed to the Colossus label -- and following on their heels will be another -- The Tee Set.

When Shocking Blue gets on stage it is darkhaired, brown-eyed Mariska Veres who's up front creating all the excitement and drawing most of the attention. And not just because of all her loveliness.

Mariska is the most exciting new singer to arrive on the continental and now the American scene. At least that's the way all the music critics describe her -- and understandably.

Mariska comes by her musical talent naturally. She's the daughter of Lajos Veres, gypsy violinist and orchestra leader of inter-

national fame. She started singing along with her father and playing the piano at a very early age. Very soon she became quite determined to make showbusiness her profession and combined singing and dancing lessons with the education she was receiving at a private school.

She had been singing with various groups for four years already when she finally got her big break and was asked to join Shocking Blue, who had been planning to replace their lead singer. They knew Mariska would fit in perfectly upon seeing !!! and hearing her in some obscure Amsterdam rock cellar.

Miss Veres is not just in this business for the money. She spends all her earnings on clothes -- preferably leather and suede outfits. She loves every minute of her life and when she appears on stage, she's always smiling and vibrating warmth. "I really enjoy myself when I perform. I love to smile and I am very happy when I see people smile back at me." □ Janis





## COLD BLOOD

For two years, Cold Blood has been working to become an overnight success. In a time when real performing bands are scarce, they place a premium on live excitement. In a time when elongated individual solos are the rage, they stress tightly knit ensemble work. Now that so many singers use bands only for backup, they work to integrate their arrangements with the vocal performances of their incredible singer, Lydia Pense.

The band is big and brassy. (Nine members, four brass). Lydia at 4' 11" is smaller than any of their amplifiers, and almost as loud. With the band cooking and Lydia jumping and shouting, Cold Blood has become one of the prime live attractions in San Francisco,

known as a sure fire bet to raise an audience to its feet, to dancing and shouting, inspiring them to that almost lost art of enjoyment and exultation.

Lydia Pense is, for all her exuberance on stage, intensely shy, quiet and introverted behind the scenes. She becomes vibrantly alive when she gets her feet on stage, and her hands on a microphone.

When she and Larry Field, the leader and guitarist, formed the nucleus of what became Cold Blood, Lydia had just completed a short-lived career as "Little Janie Pense" the Tiny Girl With The Big Voice. Her career lasted one month: one record, one stiff. Larry was the recipient of a Merit Scholarship, on his way to a long, comfortable and predictably dull career before the Bar. Lydia gave up her steady gig slinging hamburgers and threw all of her ninety pounds into show business.

They found Raul Matute playing intellectually fascinating and financially vacuous free-form jazz; added Rod Ellicott on bass, and finally, the big brass section — just liberated from two years with Uncle Sam's finest, the Sixth Army Marching Band.

Newly named Cold Blood, the band worked a free concert in San Francisco's Golden Gate Park, Bill Graham saw them and gave them a paying job for the weekend. They were launched!

Their first San Francisco Records' album, "Cold Blood", brings their in-person excitement to all parts of the country. □ June at Atlantic, Bill and Dave.

## THE JANUARY TYME

January Tyme is the lead singer in The January Tyme. Their debut album, "First Time From Memphis", has just been released on Enterprise, a subsidiary of Stax.

January is more than just another pretty voice and you should know more about her. The photos give some indication of her many interests and abilities. She designs most of her own clothes, she paints and sculpts and she's not afraid to show her work in public.

She once sang jazz — you can still hear it in places like her a capella ending on "Rainy Day Feeling" — and she has a wildly unpredictable personality.

The January Tyme is a tight, hard rocking band and the songwriting talents of January bassist Steve Cianfro, lead guitarist Tony Izzo and rhythm guitarist Bill Brancaccio make an outstanding contribution. Drummer Al Cooley adds an especially strong back-up voice.

There are just five members. They don't need a horn section or anything else to get their music across. □ Don, Sandy, and the Gang.



Super Lead and Bass Solid State power units features precision wired and engineered chassis designed to reproduce tremendous bass and treble power with precise note distinctions. Indestructible power units are protected against shorted or open speaker connections even while the amp is reproducing full RMS power. Special 2 ohm speaker loading. Years of reliability under all playing conditions. Models from 80 RMS to 200 Watts RMS. One year warranty on all parts and labor. Also available: Cabinets with Altec Lansing speakers, Precision Spanish and Bass Guitars with famous Hofner Necks, plus Steel and Pedal Steel Guitars. Wholesale—Factory Direct Prices. Quality test our instruments for 10 days without obligation. **FREE 1970 CATALOG. CARVIN MUSIC CO.** Dept. HP07, 1112 Industrial, Escondido, Cal. 92025.

## OLDIES

Rock n' Roll-Country & Western-Soul-R&B-Popular Having trouble finding the old 45 RPM Records? Try **OLDIES UNLIMITED**. We specialize in the "Hard-To-Find" Records from the 1940's to 1960's. Send 25c in coin for catalog to:

**OLDIES UNLIMITED**  
P. O. Box 389 Dp. H-70 Flushing, N.Y. 11352

## DASHING EDWARDIAN SUIT!

COMPLETE SUIT  
**\$32.95**



Slack suits  
Sport shirts  
Dress shirts  
See-thru-shirts  
Slacks  
Jackets  
Imported Footwear

WRITE FOR FREE CATALOG

A NEW version of the flattering Edwardian look in a brilliantly designed suit of 92% rayon, 8% acetate. You'll look great in that big flowing collar, the long 8 button double breasted jacket, the smart matching slacks. A521 Brown. A522 White. A523 Royal blue. Shirt sizes: S,M,L,XL. Slacks waist sizes 27 to 36. For finished slacks bottoms, add \$2 and give inseam measure. Complete suit \$32.95 ppd. or \$4 deposit on C.O.D. — you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear, sold by mail only.

*Eleganza*

790 Manley St. Brockton, Mass. 02403



# PLAY HARMONICA in 5 Minutes



Or Your  
Money  
Back

In this Special Introductory Offer, you get Ed Sale's unique 64-page Secret System which shows you how to play the Harmonica in only 5 minutes, any song by ear or note in a few days; PLUS beautiful professional Harmonica with solid brass plates and individually tuned bronze reeds, with heavy nickel-plated covers; PLUS 200 songs (words and music); PLUS 50 extra songs for 2 and 3 part harmonizing. All for **ONLY \$3.98**

**FREE TRIAL—SEND NO MONEY**

Just send your name and address, pay postman \$3.98 plus C.O.D. postage. Or send \$4 with order and I pay postage. (Sorry, no C.O.D. outside Continental U.S.A.—remit with order).

Unconditional Money-Back Guarantee

**ED SALE**

Studio 513-H Avon by the Sea, N.J. 07717

# MAKE YOUR OWN MUSIC FOR YOUR SONG POEMS!

Amazing new COMPOSAGRAPH Method has you setting your own SONG POEMS to music even if you don't know a note! Save hundreds of dollars by making your own melodies for your SONG POEMS! How to Copyright your own songs and make your own Records! Where to send and sell your Songs and Records! Learn at home through quick, low-cost training. Get your first big Song Break! Send for FREE details today!

Song Studios, Dept. 103-H, Rockport, Mass. 01966

## BE A "POP" SINGER!

In only a few short weeks you can learn to become a "pop" singer for social affairs, radio, TV, night clubs. Popularity, new friends, gay parties, career, extra money. Write for FREE information everyone who likes to sing should have.

SONG STUDIOS, Dept. 203-H ROCKPORT, MASS.

# so you want to be in music!



**JESSE BURT  
BOB FERGUSON**

For the amateur—a factual, career-oriented handbook which spells out what it takes to be a professional in the business of popular song-writing and recording.

The authors have the advantage of their own experience and a wealth of consultation with top people in the business.

From copyright procedures to submitting and publishing songs to the roles of sidemen and A&R men—all topics are presented to cover the opportunities and risks of a career in the field of popular music. Paper, \$1.95

At your local bookstore

**ABINGDON PRESS**

(continued from page 13)

bigger, there was a lot of tunes he put out that I didn't like, because I like him doing slow tunes. But I don't think I was necessarily like a really deep fan of his. I'd hear his records on the radio and I'd like them, and after that it was sort of the end, you know.

**HP:** I'm not comparing you to him, I just happen to think that his....

**TINA:** I know, but I have been compared since I cut 'I've Been Loving You Too Long' they say Tina Turner the Otis Redding thing.

**HP:** But his voice as a man's voice and your voice as a woman's voice...

**TINA:** Oh! I see what you mean.

**HP:** ....are probably....if I had to show somebody how to sing and with feeling....

**TINA:** Oh, I see

**IKE:** With Otis, I sat up one night, well there is different points I have to get across to Tina, cause like ah I don't know whether it's because she's Sagittarian and I'm Scorpion and you know like we don't communicate too well sometimes, you know, but like ah I tear a record completely apart man, including the guy's mind that's singing the record, what I mean by that, like I think Sam Cooke is ah a singer, I think Ray Charles is a deliverer. Now, with Otis Reddin', I went and bought a lot of Otis Reddin' records and ah I put them on the record player like to really study this guy man, and like he has a, his voice itself has a pleadin' sound to it, it's automatically, like well where, if there's a certain spot in a song that I want Tina to sound like she's pleadin' I say well this part you think beggin'. You know, like you really pleadin' to somebody for somethin'. Then she go into that frame of mind at that point in the song. But like Otis.... back to America again, you know like if he was livin', I don't think 'Sittin' On The Dock Of The Bay' would ever have been a hit record, you know what I'm saying? But after he died man, like boom bam, you know like everything hit. Well you know that show you how the eyes, I think the people eyes and

ears both are like closed. Not that the public is closed, but the people that's in power to say what the public will hear is closed. You know, like if Tina died today or tomorrow, she'd probably have twelve number one records you know cause like everybody start diggin' playin' the Pompeii and the various record companies' records, you know. But Otis himself man, you know I like think he's very creative. Like number one, for any singer to sing a song man to really sing it. I listen to a lot of records of the pop groups today man, I'm speaking of the white groups today man, and I listen to the story and like it's not really there. To tell a story, for a singer to really sing a story, it has to be like the car pulled up in front of the place man and the guy got out and he walked up to the door and when he opened the door and when he went inside all of this was goin' on....and it has to really carry on through for a singer too wrapped up in it he can't just sing it out of the air. Like years ago when we used to record Howlin' Wolf and B. B. King and various people man like ah they wouldn't even have the songs written out or nothin' man they would just start singin'. Like if you go back to 'Moanin' At Midnight' and 'How Many More Years', man all this stuff we made up in the studio. In those days I was playing piano and I would just start playin' the piano and Wolf would start singin' and bam there go a hit record you know. But like, well like Otis Redding I thought maybe this guy man, at first, my first thought of him was that he'd really get wrapped up in the story, and like he was really tellin' you the story. And then this one particular song, I don't know if Tina can remember what the song was, we started listening to the song (Ike sang a few bars without the words) what was that, somethin' about Mr. somebody.

**TINA:** Old Man Trouble.

**IKE:** 'Old Man Trouble', well right, well I really liked the sound of this record then I started diggin' into the story, what was he singing about, and man like the story's not there, you know because it contradicts it's own self within he is saying, do you understand? So that's when I found out it's just naturally in his



voice to sound this way, it wasn't the story that was selling him.

**HP:** In a lot of the progressive rock groups, you try to listen to the story and there isn't one.

**TINA:** They just say anything, you know like make up your own words. You know like ah it's hard to do that when for nine years you've thought like story to deliver something for what it says, for to feel what it means.

**HP:** I think it's a case of universals because I can listen to your songs and somebody else can listen to your songs and each of us will get something out of it. But both you and I can both sit and listen to a progressive rock group and it can mean nothing to either of us.

**IKE:** Well, you know like, I think I can cut any kind of a record.... I think I can cut acid rock....you name it, I think I can do just about any kind of a track and I can ah sit up and teach her to sing any kind a way, ah we can sit and go over like this song we're gonna do it this way, like whathaveyou, you know, and we can come up with any kind of record man but like...and feel it....but like you get tired of cutting record man and nobody hears them so it stops there you know.

**HP:** Do you like slow songs better or fast songs better, for singing?

**TINA:** I like to cut some sometimes....I think Ike likes fast songs better, I think, cause a lot of times when we're cutting an album I'll say, 'Oh, Ike I love this tune.' And he'll listen and he'll say, 'Oh, it's all right.' I think like because he won't really open his ear, like listen to like a slow song, not really, this is my opinion of like Ike.

I don't love them, you know. I like fast tunes because I like to dance you know like I don't hardly ever sit still, like on a good fast number but I don't know I think I just like songs that's really got a good groove and a good feeling. I can't say whether I like a slow one better or a fast one better.....

☐ Questions and commentary by Richard Robinson with thanks to Paul Cooper and Rhonda.

## AFRICAN DASHIKI

Great new style idea from Africa, the famous DASHIKI. 100% fine cotton, with all the glowing colors GUARANTEED color-fast. Dramatic sleeves, stretching a full 20 inches! Choose it in Black or Cream background for the most colorful garment you ever wore! \$452 Black background. \$453 Cream background. Sizes S,M,L. \$14.95 each, ppd., or \$2. deposit on C.O.D., you pay postage. Satisfaction guaranteed. See our collection of dramatic apparel and imported footwear.



WRITE  
FOR  
FREE  
CATALOG

*Eleganza*

930 Manley St.,  
Brockton, Mass. 02403

## WRITE SONGS?

"How to Get Your Song Published" and 5-issue Subscription, \$1.75 (U.S.A.) Contacts. Contests.

### THE SONGWRITER'S REVIEW

Songwriter's Magazine, Est 1946. Sample 35c. Order \$3.50 year's subscription, get free Lyric Patterns.

1697-X Broadway, N.Y.C., N.Y. 10019

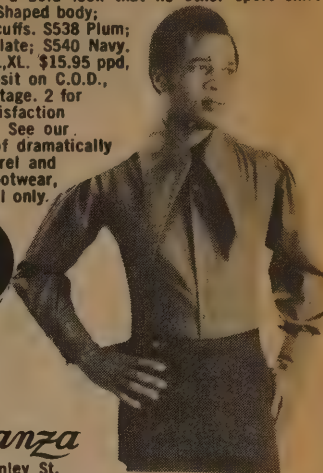
## REWARD

Is what you get when you read our informative, factual booklet on records, songs, publishing, recording. Write for FREE information.

MUSIC WORLD, Box 103, Sharon, Mass. 02067

## LONG, LONG, COLLAR POINTS

6 inches? 8 inches? Guess again! This exciting shirt of 100% fine cotton has collar points TEN INCHES LONG—for a bold look that no other sport shirt can equal! Shaped body; 4 1/4 barrel cuffs. \$538 Plum; \$539 Chocolate; \$540 Navy. Sizes: S,M,L,XL. \$15.95 ppd., or \$2. deposit on C.O.D., you pay postage. 2 for \$30.50. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear, sold by mail only.



WRITE  
FOR  
FREE  
CATALOG

*Eleganza*

810 Manley St.  
Brockton, Mass. 02403

## 10 GOODIES for a BUCK

Send one dollar and Your NAME and ADDRESS We prepay our selections 20 SONGS-10 RECORDS HOT HITS

P.O. Box 1126  
NASHVILLE, TENN.



## Don't Spend Your Life on the Sidelines

WATCHING BIG-BRAWNY HE-MEN GRAB THE MOST ATTENTION, THE BEST JOBS, THE PRETTIEST GIRLS!

### PROVE TO YOURSELF THAT I CAN MAKE YOU A Real Man

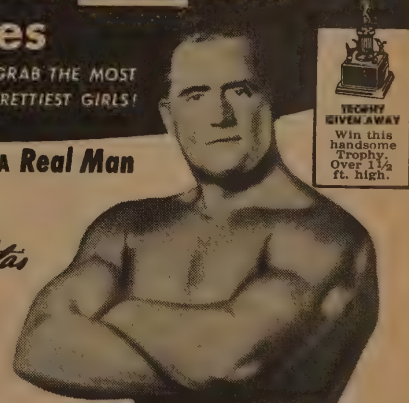
... The Same NATURAL Way I Changed Myself From A 97-pound Weakling Into "The World's Most Perfectly Developed Man"

"FED UP" with seeing the huskies walk off with the best of everything? Sick and tired of being soft, frail, skinny or flabby — only HALF ALIVE? I know just how you feel. Because I myself was once a puny 97-pound "runt." Then I discovered "DYNAMIC-TENSION" — the wonderful way to develop bodies fast, that changed me into "The World's Most Perfectly Developed Man!" And I can build up YOUR body the same natural way — no dangerous weights or gadgets, in only 15 minutes a day of pleasant practice, right in the privacy of your room.

I'll give you arms with bulging biceps. Fists that can deliver knockout punches. A chest that pops the buttons off your shirts. I'll build up your shoulder and back muscles; taper you down at the waist; give you layers of hard stomach muscles with amazing toughness.

FREE 32-Page Book tells how, why my method works; pictures prove what it has done for others. Mail coupon NOW for your copy.

CHARLES ATLAS, Dept. 285G  
115 E. 23rd St., N.Y., N.Y. 10010



TECHNIQUE GIVEN AWAY  
Win this handsome Trophy. Over 1 1/2 ft. high.

CHARLES ATLAS, Dept. 285G  
115 East 23rd St., New York, N.Y. 10010  
Dear Charles Atlas—Here's the Kind of Body I Want:  
(Check as many as you like)  
☐ Broader Chest, Shoulders ☐ Better Sleep, More Energy  
☐ Powerful Arms, Legs, Grip ☐ More Weight—Solid—In the Right Places  
☐ Slimmer Waist, Hips  
Send me, absolutely FREE, a copy of your famous book showing how "Dynamic-Tension" can make me a new man. 32 Pages, crammed with photographs, answers to vital questions, and valuable advice. No obligation.  
Print Name..... Age.....  
Address.....  
City & State..... Zip Code.....  
In England send to: Atlas, Chitty St., London, W. 1



# READERS' REVIEWS



## Spirit — "Clear" album

To me Spirit is the ultimate in California groups (excluding the Jefferson Airplane) and like Kaleidoscope and Procol Harum is dying from under-exposure.

Randy California's fluid guitar work ties the whole album together and proves to the listener why Pentangle and Jimi Hendrix like Spirit. Randy California is more than just a guitar 'player'; he is *guitar*.

Spirit has released two other fine records before "Clear" and those also deserve some listening.

It is hard to choose, but I think the best cuts on "Clear" are "Ice", "Dark Eyed Woman" and "New Dope In Town". Also, I just can't seem to get into "It's A Beautiful Day." I find the album boring. "Bombay Calling" is its saving grace.

I also want to thank you for bringing "Jammed Together" to my attention. The whole album is great.

Racci Rayos  
Dinuba, California

## Steppenwolf — "Monster" album

Steppenwolf's "Monster" is a monest in the category of rock and it should sell over a couple of million copies as soon as people realize that it is on the market. My favorite song on the disc, "What Would You Do (If I Did That To You)" is not sung by John Kay, and it is a nice change from John's rock voice. Mars Bonfire is the person who, I think, sings this tune. The next song on the lp is "From Here To There Eventually". Here is Kay again belting and soothing it out in the same song. This album is worth buying even

if you haven't been a fan of the artists', for it has the style of Steppenwolf, and yet it doesn't. Still, their first album, "Steppenwolf" is the best as far as I'm concerned.

Dave Brichetto  
Toledo, Ohio

## Steppenwolf

I would like to start my review with a song called "Magic Carpet Ride" that is featured in the Steppenwolf The Second album. Flash! A scurrying noise grows...into something of the soundings of a Saturn Helicopter landing getting noisily louder, suddenly the music flows down your blood veins like an Amazon River or something and then that super split second John Kay rages "I like your dreamssssyes-yesyes" and then...the hum-hump hump hump - that weird music that catches ya on to the music, and also you can hear the drum beat along with it, the tik noise, it kinda goes like this ...hump-hump (tik) hum hum...hum-hum (tik) hum-hump. Especially John Kay's voice makes the song good too, especially on the second verse he forcefully says, "I looked around...hump-hump (tik) ... A lousy can was all I found". An' then after the second verse you get the staring music...that puts you in a mysterious world, amazingly enough. It seems that you can stare at anything, anything! Coming to the end of this part of the song you can hear a series of 'bloom' sounds...it goes like this bloom-bloom...bloom, bloom, bloom, bloom, blooooo-an' then suddenly..."You don't know what we can find" members of the Steppenwolf say, and then John Kay says "Why doncha come with me little girl on the magic carpet ride" etc. It really gets to ya! I also request that you

listen to the music to match up my description of the song.

Thanx...for letting me express my feelings.

Craig Hill  
Redwood City, California

## Classics IV - "Traces" album

I recently bought the album "Traces" by the Classics IV featuring Dennis Yost. I firmly believe that this is one of the finer well produced albums on the market today. Every cut on the lp is just too much for words alone. The album is deeply sentimental and in my own opinion, was especially dedicated for lovers.

Featured tunes on the album are "Everyday With You Girl" and of course "Traces". All the words are relatively simple and the melodies being ever-flowing and sweet. The meanings are all filled with the same warmth and tenderness, making the atmosphere very touching. I believe Dennis Yost is highly responsible for this by the way he gently expresses his words.

Furthermore I would like to recommend this album for anyone who is constantly searching for one like the good 'ol days with eleven or twelve cuts. It can also serve to be a fine piece of entertainment for a couple planning to spend a Friday or Saturday evening alone at home.

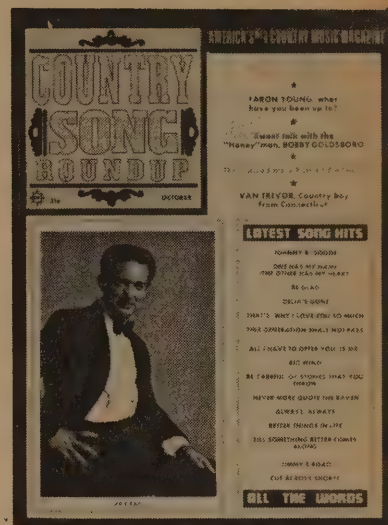
Bobby Godwin  
Daytona Beach, Florida

□ If you don't agree with this month's readers' reviews, write to us with your own review. Address the mail to: Reader's Reviews, Hit Parader, Charlton Building, Charlton Publications, Derby, Connecticut.



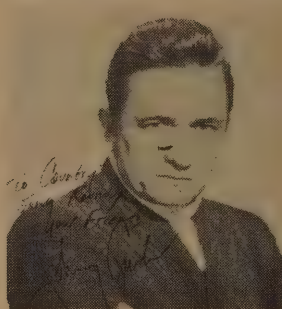
# The GREATEST PERFORMERS of Country Music Read COUNTRY SONG ROUNDUP

Here's what they have to say:



**GLEN CAMPBELL**

"I read COUNTRY SONG ROUNDUP because I like it...I appreciate it."



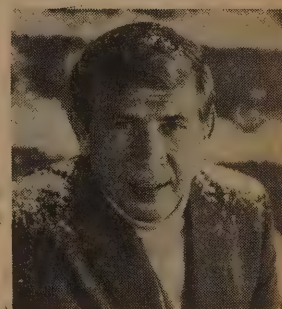
**JOHNNY CASH**

"It's the top Country Music Magazine. Very interesting pictures and stories."



**LORETTA LYNN**

"I read COUNTRY SONG ROUNDUP because it's the best song book there is. I love it."



**BUCK OWENS**

"After you say the words 'Country, Song, Roundup', what else is there left to say?"

## IN EACH EXCITING ISSUE

Words To The Latest Country-Western Songs  
★  
Country Music News Coast-To-Coast & Canada  
★  
New Stars...Old Stars And The Men Behind Them  
★  
Exclusive Photos And Interviews With Your Favorite Stars

## SUBSCRIBE NOW!

### 12 BIG ISSUES \$3<sup>50</sup>

**FREE** WITH EVERY SUBSCRIPTION:  
**64** AUTOGRAPHED PHOTOS  
of YOUR FAVORITE  
COUNTRY STARS

COUNTRY SONG ROUNDUP Dept. HP770  
CHARLTON BLDG., DERBY, CONN. 06418

Gentlemen: Enclosed is ☐ \$3.50 for 12 issues (one year)  
☐ \$6.50 for 24 issues (two years)

Canada Add 25% - Foreign 50%

☐ New Subscription (check one) ☐ Renewal

Please enter my subscription to COUNTRY SONG ROUNDUP today and send my 64 FREE AUTOGRAPHED PHOTOS with the first issue!

Name.....

Address.....

City.....State.....Zip.....





## PLAY GUITAR IN 7 DAYS OR MONEY BACK

In this introductory offer you get **TOP GUITARIST ED SALE'S** famous 66 page secret system worth \$3.00 which teaches you to play a beautiful song the first day and any song by ear or note in seven days! Contains 52 photos, 87 finger placing charts, etc., plus 110 popular and western songs, (words and music); a \$1.00 Chord Finder of all the chords used in popular music; a \$3.00 Guitarist Book of Knowledge.  
**TOTAL VALUE \$7.00—ALL FOR ONLY \$2.98**  
SEND NO MONEY! Just your name and address, pay postman \$2.98 plus C.O.D. postage. Or send \$3.00 with order and I pay postage. (Sorry, no C.O.D. outside Continental U.S.A.—please remit with order).

Unconditional Money-back Guarantee  
ED SALE, Studio 113-H, Avon By the Sea, N.J. 07717

## LEARN MUSICAL INSTRUMENT

of your choice—easy! New home study tape course. Write for free brochure.

CARVER SCHOOL, Dept. 9  
7 West 1st, Hinsdale, Illinois 60521

## WE STOCK 35,000 OLDIES

Send .10 in Coin or  
Stamps for Free  
"Top Oldies List"

R-K Records  
304 Main Street  
Hackensack, N. J. 07601



## ANY PHOTO ENLARGED

Size 8 x 10 Inches

on DOUBLE-WEIGHT Paper  
Same price for full length or bust  
form, groups, landscapes, pet ani-  
mals, etc., or enlargements of any  
part of a group picture. Original is  
returned with your enlargement.

**Send No Money 3 for \$1.75**

Just mail photo, negative or snap-  
shot (any size) and receive your enlargement,  
guaranteed fadeless, on beautiful double-weight  
portrait quality paper. Pay postman 87c plus  
postage—or send 90c with order and we pay post-  
age. Take advantage of this amazing offer. Send your photos today.  
Professional Art Studios, 917 N. Main DP1440H, Princeton, Illinois




## PLAY LEAD GUITAR LIKE AN EXPERT

### Rock, Pop, Western

How to play lead guitar in a small combo. Covers rock, pop, country-western. Everything clearly explained in diagram form. Improve your playing fast. Explains how to play by ear. Covers lead chords, runs, intros, endings, improvising, back-ground work, and arranging. Instant transposing explained. Change any song into any key instantly. How to develop your own style and a professional touch. Tips on making your entire band sound better. Your playing must improve or your money-back. Send no money! Just name and address. Pay postman \$2.98 plus C.O.D. postage. Or send \$3 with order and I pay postage.

LEAD MAN, Box 19012-HP, Indianapolis, Ind. 46219

(continued from page 43)



"Say if I wrote a song I'd present it to the group at a rehearsal and if they dug it they'd say, 'Yeah, let's do it.'" says Michael.

If that happened in the recording studio we'd probably put down a demo. A basic track of just voice and piano and drums. And the other guys would start over-dubbing over that. The general over-dubbing changes from song to song but basically we do a basic track which is the first band as you say which is the basic track of piano, a reference vocal which is later wiped and redone, drums, and bass, and then the guitars and any extra keyboard parts, oboe parts, and group vocals are done later on.

Once in a while for a particular song we might get into everybody playing at the same time, and singing at the same time and then doing some over-dubbing over that. It depends on the song really, everything depends on the song.

As for our recording at Atlantic, it really doesn't make that much of a difference. The main thing that makes a difference in a recording studio is who the engineer is, if you get on well with the engineer. If they're into your music and they know what you're doing and what kind of sounds you want, it helps.

We've recorded at a few different studios and the individual studio, the sound of the studio doesn't make that much difference. Of course some studios have equipment that other studios don't have but generally they're basically the same. If you went from studio to studio with the same engineer your music would work out to sound basically the same. □ Michael Kamen of The New York Rock And Roll Ensemble.



(continued from page 39)



"It's a big challenge to your musicianship to be on somebody else's session and try to play somebody else's music the way they want you to play it."

playing at Madison Square Garden, The Jefferson Airplane were playing at the Fillmore. And everything was sold out. There are three different kinds of music in one city, dealing with about thirty thousand people.

So there is really room for everything. And well it should be because something of everything is valid. And people should be able to hear as much different kinds of music as possible. I mean it's groovy that you can put on WQXR, or WMCA or WABD-FM, you know whatever you want to hear.

But there are trends that come and go. I don't know how long this horn thing is going to be around. It's just something that I thought should have been done and so I did it. But I love Joe South, I have for years, and he's been around in different forms.... through Billy Joe Royal who was his voice. And Ronnie Hawkins, I have tons of his records on Roulette. Delaney and Bonnie are fabulous and they've been fabulous forever. But, you know, I've been listening to that all along. I'm sure a lot of people have. There'll be attention called to it now cause it's the bandwagon and that's groovy too. It's good music. It's good, honest soul music. And that's healthy. ☐ Questions by Richard Robinson.

The next portion of A Conversation With Mr. Kooper will appear in the next issue of Hit Parader, so don't miss it!

# Learn To Play GUITAR



The  
Chet Atkins  
Way!

COMPLETE  
CHET ATKINS  
COURSE  
**\$2.98**  
postpaid

Surprise your friends! Be the hit of the party! Let Chet Atkins himself show you how with easy-to-follow diagrams and notes. Even if you can't tell a guitar pick from a shovel, Chet can have you playing before you know it.

If you have tried to learn guitar and failed, the easy-as-pie system will have you playing mighty sharp in nothing flat. If you are a professional, Chet will reveal to you the "tricks" of his trade that make other guitar players drool.

And you don't have to read a note of music! In this quickest-to-learn-system, Chet takes you by the hand and leads you every step of the way BOTH BY NOTE AND BY SIMPLE DIAGRAMS!

Clip and Mail Coupon to:

VICTOR SPECIALTIES, DEPT HP770  
Charlton Bldg., Derby, Conn.

Gentlemen:

Enclosed is \$2.98. Kindly rush the CHET ATKINS GUITAR COURSE to me! If not completely satisfied, I may return the course to you for a full refund.

NAME .....

ADDRESS .....

CITY .....

STATE .....ZIP .....

(No C.O.D., please)

So fill out the coupon and rush it back to us NOW! The complete price is a low, low \$2.98, postage and handling FREE! If you're not thrilled and delighted, your money will be cheerfully refunded.





(continued from page 45)

inhibitions, and I wanted to get into that. I wanted very much to lose that part of my white heritage that made me more inhibited than the blacks. Then I started getting paranoid about being what my friends, who didn't like it, called a Negro lover. I really dug black people because they were so free. There came a point when I almost had to choose between my white friends and my black friends. It was a very heavy stage of my life. Fortunately or unfortunately, soon I began playing with Leo and eventually we went to Hamburg where we simulated soul before gaining real soul of our own."

Ten Years After became the name of the group Alvin and Leo formed along with Chick Churchill (organ and piano) and Ric Lee (drums and no relation to Alvin). The music of the group in the beginning was more interwoven with jazz than it is now, but at the time there was no identifiable form. A Fusion music, the boys felt that the name "Ten Years After" would suggest roots going back ten years before as well as inclinations toward the future.

The history of the group's American reception is unique in itself. Ten Years After has been through four American tours in less than two years, with not one supported by a single. Four albums, "Ten Years After," "Undead," "Stoned-henge" and "Sssh" on Deram, have met with exciting chart receptions. A fifth album and a fifth tour are due for the first half of 1970.

An undoubtedly beneficial residual of superstardom for Ten Years After will be the groups' allowance in the studios for recording. Whereas, as with most up and coming but as yet not there groups, the beginning economics of the record business precludes limitless studio time. As Lee put it down, "I'd like to spend enough time in the studio to put down a hundred tracks of tape. We can now afford to do this without necessarily releasing an album. Before it was a matter of just doing it and hoping it sounded good, because we had no choice but to release it."

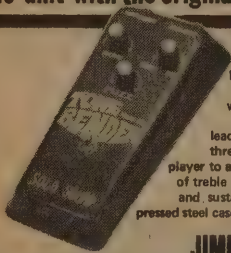
For Lee, his elevation as a more-than-musical pop personality has left him unaffected by celebrity status, and his head still is preoccupied with thoughts of making better music. And on the verge of his fifth trip to America, he's still projecting outward, with his speakers turned toward the audience, picking his axe and reading a response.

People react physically to music. It's good that way. □ Connie and Phil.

NOW available in the USA

# **THE ORIGINAL** **TONE BENDER**

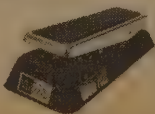
The unit with the original British sound



The latest thing in Distortion—Fuzzy sound. This unit was designed with the cooperation and experience of Britain's leading Guitarists. There are three controls, enabling the player to alter the volume, amount of treble and bass, also distortion and sustain. Housed in a special pressed steel case, this unit is very robust and hardwearing.

USED AND RECOMMENDED BY **JIMMY PAGE** OF LED ZEPPELIN

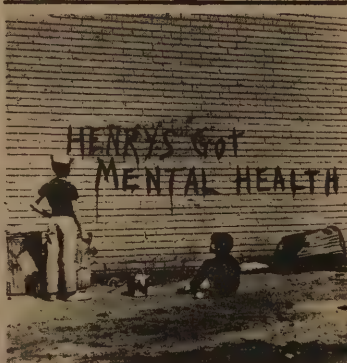
ALSO FROM SOLA SOUND—WOW-FUZZ  
A pedal action unit giving you wild wow-wow sounds, plus fuzz, right at your feet.



Send NOW for details to:

**SOLA SOUND**

102 CHARING CROSS ROAD  
LONDON W.C.2. ENGLAND



But for every ten children born, one will sometime in his life need help for a mental or emotional disturbance.

We don't like the odds.  
Won't you help?

Support your  
mental  
health  
association





# Subscribe Now

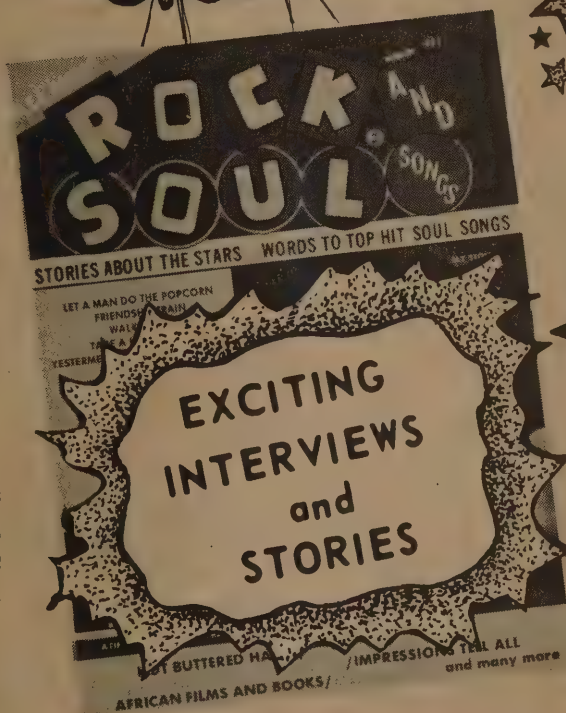
TURN ON WITH...



## ROCK AND SOUL SONGS

with RHYTHM & BLUES

*Exclusive Photos  
of The  
Super-Soul  
Stars!*



**MAIL COUPON TODAY!**

ROCK AND SOUL SONGS, Dept. HP770  
CHARLTON BUILDING, DERBY, CONN. 06418

Gentlemen:

Enclosed is ☐ \$1.75 for 6 issues (one year)  
☐ \$3.25 for 12 issues (two years)  
(Canada Add 25%-Foreign 50%)  
☐ New Subscription ☐ Renewal  
(check one)

Name.....

Address.....

City.....State.....Zip.....

**\$1.75 6 BIG ISSUES  
one year**

**\$3.25 12 BIG ISSUES  
two years**



# Communication

by Dom Petro

Here are some thoughts worth pondering.

1. During the past 30-40 years religion in general has been receiving criticism ranging from cynical disbelief to probing questioning that has penetrated deeply into long established and sometimes never questioned dogma. The attacks on religion in the nineteenth century, in the main, questioned Biblical accuracy and subjected religion to critical analysis.

However, within the past few years or so "God is dead" was a featured statement. It is now used by present day skeptics. In short, today, the idea is to put religion away completely.

The point here is not a defense of religion nor an attack against it. The interesting result is what is happening on the sidelines. While the battle for and against religion goes on, a number of sects, cults, and inquiries grows. Check the number of books and magazines dealing with the supernatural or the occult. The question here is not established religion or cultist authenticity. Events seem to point to man's determination to have a belief. When the established religion he knew is questioned and attacked, he begins to seek out cults, horoscopes, symbols, and noting events with supernatural overtones.

Is man so inured to belief that he must believe? Is pragmatic thinking insufficient for him? Is man frightened by the idea that he might, after all his efforts and impressive feats, be simply a few dollars worth of chemicals? And by the way, by whose measure are his deeds impressive? By his own, of course. Perhaps it would be a comfort to feel benign, a fatherly pride hovering over us all.

Thus man may throw away his older beliefs and immediately replace them with ideas with supernatural overtones. He may apply his former religious zeal toward political ends. An example of the latter is the Communist's never ending attack upon religion. And when they are in power, they sanctify their heroes and raise their leaders to godlike infallibility.

Does man NEED a belief in some related or interested power above and beyond his own? Throughout history and into the dim and remote past, there is always some evidence of religion. But today we are so much more sophisticated and can explain so much of what frightened our fore-fathers into believing in superpowers. But do we really know even MOST of the answers? If a balance sheet were made, would all our accomplishments add up to more destructive ability than constructive? Does science really cancel out the idea of some power or spirit larger than this globe? Whatever these answers, really religious people seem to derive some comfort or serenity from belief.

Finally, is this belief a kind of mirror wherein we project some personal image of our own? How do you see your belief? Vague and unformed? A Large bearded power? Gentle and understanding? Is it noble or depraved? We are free to believe what we will. (Compare with any other period in history). The price of freedom is WORK. The price of freedom OF and FROM religious worship is NOT a license to depravity. It should be an argument to prove that free men can be sane and enjoy life without degenerating. Those men who fought for religious freedom thought men intelligent enough to choose, live and find good living more exciting than any depravity. The ideas they fought stated that most men left to their own beliefs would degenerate. Which group are you proving right?

We have freedom whether we know it or not. Used wisely it could make a paradise here. Misused and it only helps create the means for well-armed Goon Squads who will watch our every move -- a Big Brother who will ironically dress up the New State with strong MORAL laws. (Check Russian history immediately after the revolution.)

Religion seems strongest in the realm of morals. Morality affects politics. Degeneracy of morals rots political strength which results in dictatorial brutality and loss of everything.

2. Something else to think about. Since we are really what we eat in a physical sense, and since we are also affected by our environment, then we are products of both. Also there is a relationship between them. Body chemistry is related to psychological chemistry.

How far does body chemistry effect our way of thinking? We all have days of energy and hope, and days of dull lassitude. What

is the number of your bright days compared with your dull days? How do you see and use energy and zest? Sports? Frenzy? Wild abandon? The feeling that you **CAN** do what you **REALLY WANT TO DO**? Or is it the opportunity to do what is forbidden whether or not you really want to? Is the feeling of dissatisfaction simply **HUNGER** or the noble cause your name? The body has its own wisdom or what have you, it may be demanding real fuel.

Can our characters be traced in part to eating habits? What are ideal foods? They are certainly examining this in the field of raising prize animals, but how about humans? What is the ideal balance? Where can it be found? Here is a wide, wise field worth examining.

In this age of machinery, we are seldom required to use our physical energies to their fullest or really test powers of endurance except in sports. We then engage in events or dances that become frenzied thus expending excess energy. But there is a proportionate low for every high. What then would be a more balanced approach to living **FULLY** and keep going instead of very high to very low? There must be a **BALANCE**. This is a natural law. Tip the scales one way and the price will register and must be paid.

When an individual finds what he really is best fitted to do -- where **HIS** real powers are, he has taken the first important step. Then if he is able to develop and **USE** his talent (from delivering newspapers to Astrophysics) to the fullest, he will achieve **HIS** real goal. There is no other satisfaction to equal this. All other goals may bring happiness and delight for certain periods but this one fulfills and lasts a full lifetime. It affects all other activities beautifully.

It satisfies the individual **FIRSTS**. Thus we must satisfy ourselves first and foremost in this healthiest of ways. There are so many fields of work from which to choose. Start from **YOU**.

Instinctively we know this. But sometimes we mistake freedom of choice for license to do many things at once or worse yet, to do what others do, or what is vogue at the time. It is easy to see where unhappiness and dissatisfaction results from choosing life work without reference to self. The unsatisfied person may degenerate and become destructive. Then the other, the dark side goes into action.

A free man looks inside and selects a course of action that fulfills him and helps shape a healthy world. A copyist or opportunist will always be nervous and miserable inside and may well be contributing to his own destruction (psychologically) and misery around him. Both these efforts require work and intelligence. They represent the forces of **GOOD** and **EVIL** in us. However, it is not fashionable to use these terms today. Evil may be interesting and even thrilling but it has a price tag that is so far out of proportion to the goods that you'd think by this time we would have learned the difference.

In short, when a person is doing what he is really made for, he is at his best. Some of us have strength of character to survive a lifetime in a field we neither like nor are fitted for. And sometimes we are dazzled by the intricate intelligence required for evil purposes and thus grand dazzling robberies, or peculiarly inventive mayhem, our wonder and praise. There is a tendency today to make no distinction between good and evil. This is done by picturing clever or humorous crooks, jazzy, superclever murders, or depravity dressed in psychological disguise. Thus evil is crossed with good which is pictured as dull and plodding. And we equate good and evil with Victorian strictness. But this is old hat thinking. Call them what we will, we can stop kidding ourselves with today's "sophistication" and see acts for what they are. Stealing is still stealing. Excess drinking and/or violence is the same now as in ancient times. Hurting another is still hurting another in spite of pseudo-Freudian excuses.

Finally, the idea that a man first satisfied with himself and his work is the beginning of a really full life is the issue here. This simple fact is lost in today's very never ending insistence upon speed, noise, and confusion of freedom with wild license. But when we remember that feelings and sensations begin and end in us individually and we can choose most of what affects us, we can then reject much of the noise and live through the stormy racket and remain on our feet while others are prostrate with exhaustion, lassitude, or worse.



# The Magazine That Had To Happen!



**GAGS... PHOTOS...  
STORIES... SONGS**  
from the lovable gang  
that **YOU** brought back  
to television.



**First Big Issue Now on Sale  
at All Newsstands!**

(Also available by mail order. Just send 50¢  
to: **HEE HAW MAGAZINE**, Dept. HP770  
Charlton Building, Derby, Conn. 06418).



Don't forget to watch "Hee Haw"  
every Wednesday evening on CBS,  
7:30 EST, 6:30 CST.



# Save Money! Subscribe Now!



Always first with **COMPLETE WORDS** to all the hits

**POP • SOUL • COUNTRY**

**\$3<sup>50</sup> for 12 BIG ISSUES**

**\$6<sup>50</sup> for 24 BIG ISSUES**

**SONG HITS, Dept HP770  
CHARLTON BUILDING, DERBY, CONN. 06418**

Gentlemen:

Enclosed is ☐ \$3.50 for 12 issues (one year)  
☐ \$6.50 for 24 issues (two years)

☐ New subscription (check one) ☐ Renewal  
(Canada Add 25% - Foreign 50%)

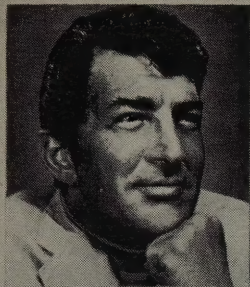
Please enter my subscription to **SONG HITS** today.

Name .....  
Address .....  
City ..... State ..... Zip .....



# DEAN MARTIN

## I TAKE A LOT OF PRIDE IN WHAT I AM

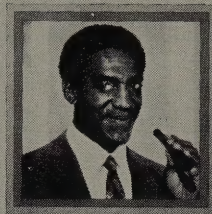


181875



184200

# THE BEST OF BILL COSBY



182238



180281

# Any 12

YES, IT'S TRUE — if you join the Columbia Record Club right now, you may have your choice of ANY 12 of the hit records shown here — ALL 12 for only \$3.98. And all you have to do is agree to buy as few as ten records (at the regular Club price) during the coming two years.

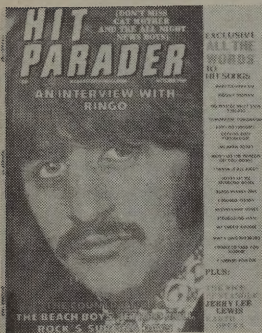
That's right! — you'll have two full years in which to buy your ten records. After doing so, you'll have acquired a sizable library of 22 records of your choice — but you'll have paid for just half of them... that's practically a 50% saving off regular Club prices! Without doubt, the Club offers you the "best buy" in records anywhere!

AS A MEMBER you will receive, every four weeks, a copy of the Club's entertaining music magazine. Each issue describes the regular selection for each musical interest and

<p>171504</p>	<p>182394</p>	<p>179820</p>	<p>175596</p>	<p>173740</p>
<p>183137</p>	<p>182543</p>	<p>171157</p>	<p>183309</p>	<p>171140</p>
<p>160994</p>	<p>182386</p>	<p>163139</p>	<p>164152</p>	<p>180661</p>
<p>181156</p>	<p>183103</p>	<p>183178</p>	<p>181636</p>	<p>181909</p>
<p>182352</p>	<p>180299</p>	<p>172411</p>	<p>182246</p>	
<p>174995</p>	<p>183335</p>	<p>174375</p>	<p>183160</p>	<p>182410</p>
<p>183285</p>	<p>179341</p>	<p>167692</p>	<p>182758</p>	
<p>181669</p>	<p>176602</p>	<p>178665</p>	<p>182428</p>	<p>181594</p>
<p>179671</p>	<p>171884</p>	<p>176792</p>	<p></p>	
<p>134429</p>	<p>177055</p>	<p>110379</p>	<p>178814</p>	<p>180448</p>
<p>177501</p>	<p>180711</p>	<p>157883</p>	<p>180554</p>	
<p>181677</p>	<p>176297</p>	<p>180836</p>	<p>176537</p>	<p>179002</p>
<p>176628</p>	<p>180166</p>	<p>183186</p>		



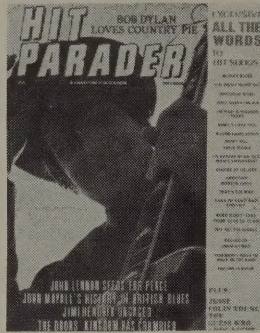
# HIT PARADER *Back Issues Available* **now**



OCTOBER, 1969

Cat Mother  
The Country Thing  
Jethro Tull  
Rocks Surfing Days  
Chicago Blues  
Ringo Starr  
Mickey Newbury

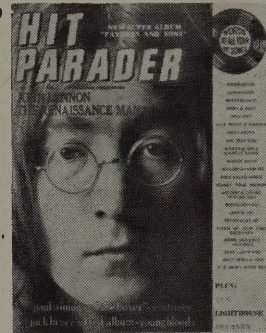
"See"  
"Moody Woman"  
"Tomorrow, Tomorrow"  
"Spinning Wheel"  
"Love Me Tonight"  
"I Wanna Testify"  
"My Cherie Amour"



NOVEMBER, 1969

Bob Dylan Country  
John Mayall Interview  
The Doors Crumble  
John Lennon  
Jimi Hendrix  
Felton Jarvis

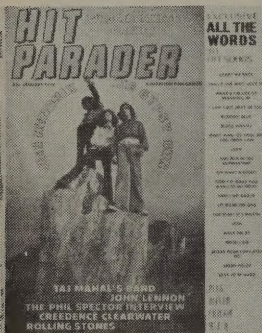
"Muddy River"  
"Soul Deep"  
"Choice of Colors"  
"Ballad of John & Yoko"  
"Along Came Jones"  
"Tell All The People"  
"Feeling Is Right"



DECEMBER, 1969

John Lennon  
Jack Bruce's First Album  
Youngblood Interview  
Paul Simon  
The Kinks  
Alan Price

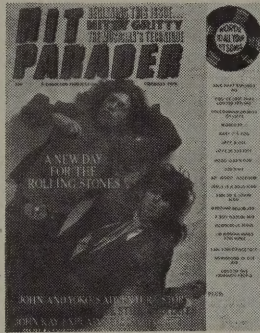
"Green River"  
"Give Peace A Chance"  
"Honky Tonk Women"  
"Barabajagal"  
"Where Do I Go"  
"Working On A Groovy Thing"



JANUARY, 1970

Jimi Hendrix  
Creedence Clearwater  
Rolling Stones  
Wilson Pickett  
Taj Mahal's Band  
Blind Faith

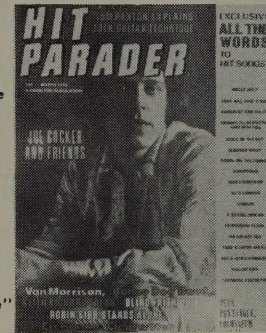
"Carry Me Back"  
"Running Blue"  
"I Can't Get Next To You"  
"Jean"  
"Easy To Be Hard"  
"That's The Way Love Is"  
"When I Die"



FEBRUARY, 1970

Rolling Stones  
John and Yoko's Adventure  
Story  
Beach Boys' Mike Love  
Steppenwolf's John Kay  
Johnny Cash  
Deep Purple

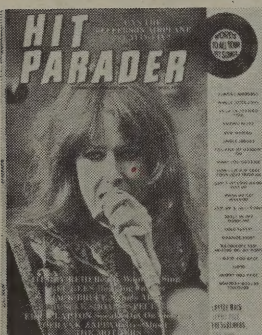
"Baby, It's You"  
"A Boy Named Sue"  
"World Pt. 1"  
"So Good Together"  
"And That Reminds Me"  
"Suspicious Mind"  
"I'm Gonna Make You Mine"



MARCH, 1970

Joe Cocker & Friends  
Creedence Clearwater  
Van Morrison  
Keith Richard Talks  
Robin Gibb  
Bonzo Dog Band  
Blind Faith Quiz

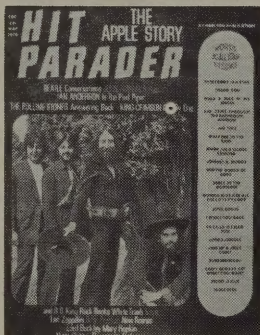
"Holly Holy"  
"Na Na Hey Hey"  
"Yesterme, Yesteryou"  
"Take A Letter Maria"  
"Dock Of The Bay"  
"Eleanor Rigby"  
"Down On The Corner"



APRIL, 1970

Jefferson Airplane  
Terry Reid  
Bee Gees  
Jack Bruce  
Eric Clapton  
Muscle Shoals Special  
Frank Zappa

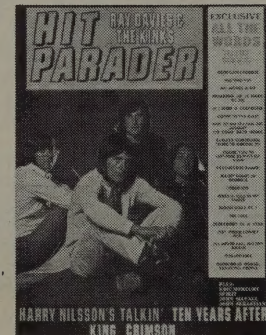
"Whole Lotta Love"  
"La La La"  
"Jingle Jangle"  
"Jam Up & Jelly Tight"  
"I Want You Back"  
"Raindrops Keep Fall-  
ing On My Head"



MAY, 1970

Apple Story  
Rolling Stones  
King Crimson  
Led Zeppelin  
Mary Hopkin  
B. B. King  
Lord Buckley

"Thank You"  
"No Time"  
"Love Bones"  
"Everybody Is A Star"  
"She Came In Through  
The Bathroom Window"  
"Walking In The Rain"



JUNE, 1970

Ray Davies & Kinks  
Harry Nilsson  
Ten Years After  
King Crimson  
Spirit  
John Mayall  
John Sebastian

"How Can I Forget"  
"Hold On"  
"Thank You"  
"I'll Never Fall In  
Love Again"  
"Hey There Lonely Girl"  
"No Time"  
"Psychedelic Shack"

**50¢ PER COPY**  
**\$2.00 ANY SIX**  
**\$3.00 ALL NINE**

HIT PARADER, Dept. HP 770  
CHARLTON BUILDING, DERBY, CONN. 06418

Enclosed is \$..... Canada Add 25% - Foreign 50%)

Please rush me the following back issue (s) of HIT PARADER:

☐ Oct., 1969  
☐ Nov., 1969  
☐ Dec., 1969

☐ Jan., 1970  
☐ Feb., 1970  
☐ Mar., 1970

☐ Apr., 1970  
☐ May, 1970  
☐ June, 1970

☐ ALL NINE ISSUES

Name .....

Address .....

City ..... State ..... Zip .....